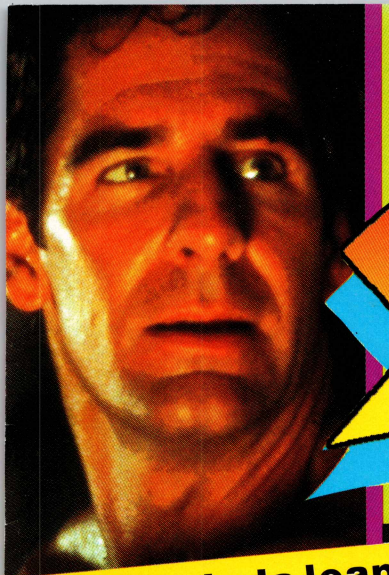


HIGHLANDER III: Christopher Lambert duels again!

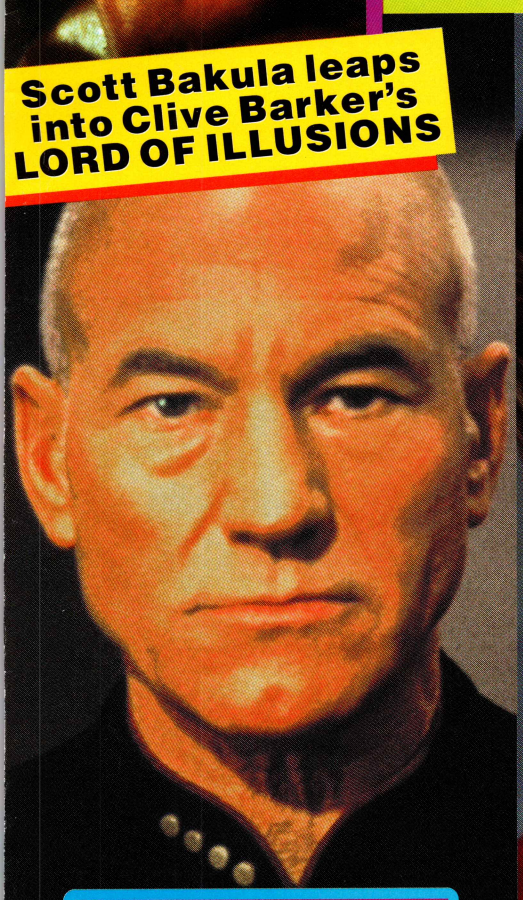
STARLOG®

U.K. £2.95 K49112

THE SCIENCE FICTION UNIVERSE®

MARCH #212

Scott Bakula leaps into Clive Barker's LORD OF ILLUSIONS



Patrick Stewart reviews GENERATIONS

Kate Mulgrew commands VOYAGER

William Shatner ignites TEKWAR

CAPTAINS COURAGEOUS!

X-FILES Comics

FOREVER KNIGHT Vampire cop

PLUS: EARTH 2

BEAUTY & THE BEAST

EXCLUSIVE SWEEPSTAKES TRUE LIES VIDEO GAME PRIZES (see page 5)

$4.99 U.S./$6.25 CANADA

0 71896 49112 8 03

STARLOG GROUP

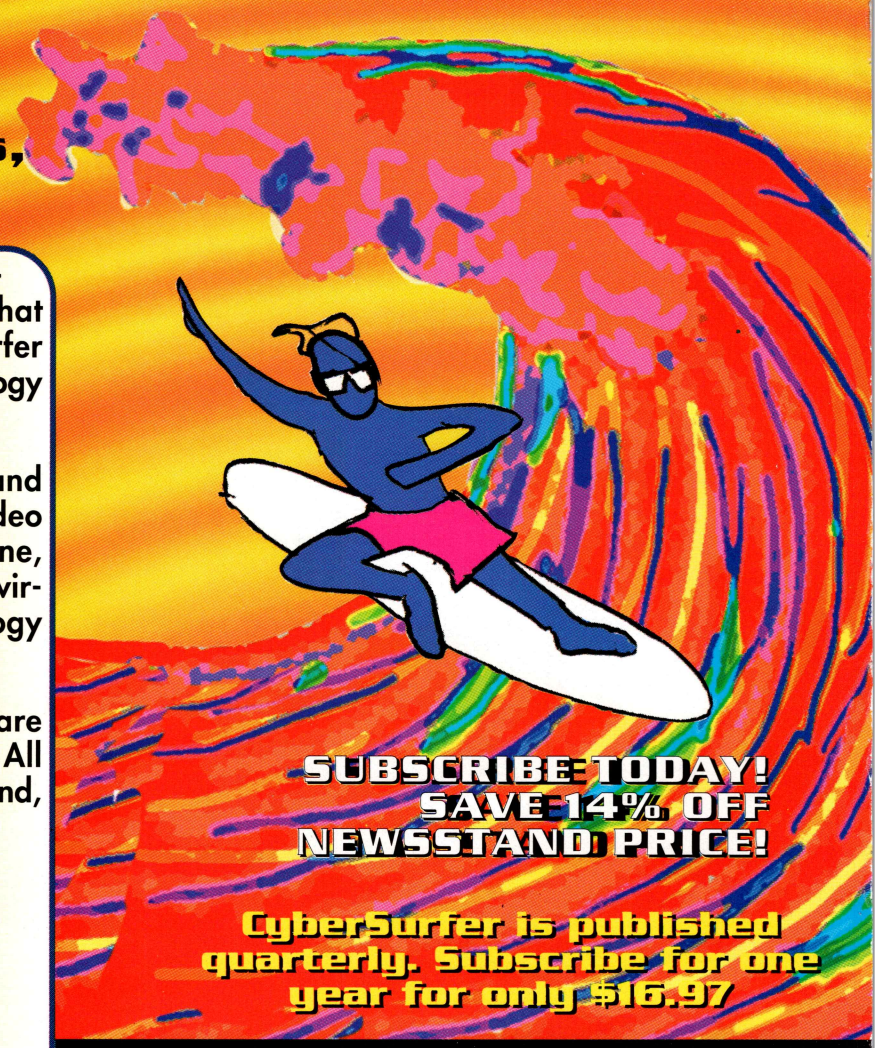
Get the best bang for your software buck in...

CyberSurfer™

The Magazine of Entertainment and Technology

CHECK OUT THE LATEST GAMES

***Doom II*, Dark Forces, Myst —and more!**



You finally got that multimedia computer you've always wanted—now what are you going to do with it? CyberSurfer Magazine is your guide into the technology of tomorrow!

You'll find news, feature articles and reviews of the latest CD-ROMs, video games, online services (America Online, Delphi, CompuServe) and the Internet, virtual reality, music, emerging technology and hardware.

CyberSurfer tells you which games are worth buying and which ones BYTE! All reviews include ratings based upon sound, graphics, game play and overall value.

Informative articles, such as:
***Top Ten Stops on the Internet**
***How To Buy Your Next Multimedia PC**
***How To Use Your PC To Get Through School**
***Rock 'n' ROM**

SUBSCRIBE TODAY! SAVE 14% OFF NEWSSTAND PRICE!

CyberSurfer is published quarterly. Subscribe for one year for only $16.97

Another Exciting Publication From STARLOG GROUP, INC

CyberSurfer Magazine

One Year Subscription
(4 Issues) - $16.97

___Yes! Please enter my subscription for one year!

Method of Payment:
❑ Cash ❑ Check ❑ Money Order
❑ Discover ❑ MasterCard ❑ Visa

DISCOVER VISA MasterCard

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _
Account No.

Card Expiration Date:_____/_____ (Mo./Yr.)

Your Daytime Phone #: (_____)_____

Total enclosed: $_____

_____
Print Name As It Appears On Your Card

_____
Street

_____
City State Zip

_____
Your Signature

Send cash, check or money order to:
STARLOG GROUP, INC.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

LEONARD NIMOY'S PRIMORTALS™

SUBSCRIBE NOW!

$19.95
PER TITLE
12-ISSUES
CANADA ADD $10 PER TITLE
FOREIGN ADD $12 PER TITLE

Name _____

Address _____

City, State, Zip _____

❑ Gene Roddenberry's LOST UNIVERSE™ ❑ Leonard Nimoy's PRIMORTALS™ ❑ Neil Gaiman's MR. HERO™

Check the subscriptions you want and return this form (or copy) with a check or money order payable to Tekno•Comix™ (U.S. funds only). Or use your credit card:

❑ Visa ❑ Mastercard ❑ American Express ❑ Discover

Card # _____ Expiration Date _____

Signature _____

Mail to: Tekno•Comix
2255 Glades Road, Suite 237W
Boca Raton, FL 33431

or Fax: 407•998•2974

or for faster service, CALL: 1•800•HI•TEKNO

SHIPPED IN POLYBAGS WITH BACKING BOARDS.

Void where prohibited by law.
© 1995 Big Entertainment. All rights reserved.
Tekno•Comix is a registered trademark of Big Entertainment.

TEKNO•COMIX™

STARLOG®

NUMBER 212
MARCH 1995
THE SCIENCE FICTION UNIVERSE®

Now, with *Star Trek: Voyager* blasting off, Kate Mulgrew leads the adventure (see page 27).

ESSENTIALS

27 "VOYAGER" CAPTAIN
Kate Mulgrew is in command of the newest "Trek" to the stars

32 "ENTERPRISE" CAPTAIN
Patrick Stewart reviews his Starfleet career options

36 PAST CAPTAIN
For William Shatner, making "TekWar" is all the future's fun

41 GRAND ILLUSIONIST
Taking another leap, Scott Bakula investigates magic

46 AGAIN, HIGHLANDER
With blade in hand, Christopher Lambert acts immortal anew

50 VAMPIRE COP
On the night beat, Geraint Wyn Davies takes a bite out of crime

54 TALES OF THE BEAST
Vincent & Catherine still live on in a TV fantasy world below

58 X-FILES COMICS
The truth is out there—in four color on the comics racks

62 TOM CORBETT'S PAL
Rocketing into the unknown was work for Jan Merlin

76 COMPANY MAN
"Earth 2" provides new dangers for John Gegenhuber

COMPONENTS

6 MEDIALOG
8 GAMELOG
10 VIDEOLOG
12 BOOKLOG
18 FANLOG
20 TRIBUTE
22 LETTERS
68 CLASSIFIED
74 BRIDGE
82 LINER NOTES

Art: John Langton

STARLOG: The Science Fiction Universe is published monthly by STARLOG GROUP, INC., 475 Park Avenue South, New York, NY 10016. STARLOG and The Science Fiction Universe are registered trademarks of Starlog Group, Inc. (ISSN 0191-4626) (Canadian GST number: R-124704826) This is issue Number 212, March 1995. Content is © Copyright 1995 by STARLOG GROUP, INC. All rights reserved. Reprint or reproduction in part or in whole without the publishers' written permission is strictly forbidden. STARLOG accepts no responsibility for unsolicited manuscripts, photos or other materials, but if submittals are accompanied by a self-addressed, stamped envelope, they'll be considered and, if necessary, returned. STARLOG does not publish fiction. Fiction submissions are **not** accepted and will be discarded **without** reply. Products advertised are not necessarily endorsed by STARLOG, and views expressed in editorial copy are not necessarily those of STARLOG. Second class postage paid at New York, NY and additional mailing offices. Subscription rates: $39.97 one year (12 issues) delivered in U.S. only. Canadian and foreign subscriptions $48.97 in U.S. funds only. **New subscriptions** send directly to STARLOG, 475 Park Avenue South, New York, NY 10016. Notification of **change of address** or **renewals** send to STARLOG Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132 or for **Customer Service**, call toll-free 1-800-877-5549. POSTMASTER: Send change of address to STARLOG Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132. Printed in U.S.A.

SWEEPSTAKES

Schwarzenegger

True Lies™

A James Cameron Film

Introducing True Lies™ the video game! Experience all the intense action of the movie megahit, plus never-before-seen secret missions that will test the limits of your super spy capabilities. To celebrate the release of True Lies™, the video game, Acclaim® and Starlog are offering the exclusive opportunity to win awesome prizes including movie collectibles, a video game system and more!!

Acclaim entertainment, inc.

ALL THE ACTION OF THE MOVIE!

GRAND PRIZE: (ONE WINNER)

- One Sega™ Genesis™ or Super NES® video game system
- One True Lies™ video game cartridge (Sega Genesis™ or Super NES®)
- One True Lies™ Omega Sector black cotton cap
- One Framed True Lies™ Movie Poster
- One signed Arnold Schwarzenegger True Lies™ photograph

1ST PRIZE: (THREE WINNERS)

- One True Lies™ video game cartridge (Sega Genesis™ or Super NES®)
- One signed Arnold Schwarzenegger True Lies™ photograph

2ND PRIZE: (THREE WINNERS)

- One True Lies™ Omega Sector black cotton cap
- One Framed True Lies™ Movie Poster

3RD PRIZE: (TEN WINNERS)

- One Framed True Lies™ Movie Poster

True Lies™ ENTRY FORM

NAME: _____

ADDRESS: _____

CITY: _____ STATE: ZIP:

PHONE: _____ DATE OF BIRTH:

SYSTEMS OWNED: (Check all that apply)

❑ 3DO ❑ GENESIS™ ❑ NES® ❑ GAME GEAR™ ❑ SUPER NES® ❑ SEGA™ CD™ ❑ GAME BOY® ❑ JAGUAR

ENTRIES MUST BE RECEIVED BY APRIL 31, 1995

Fill out and mail this to:

True Lies™ Sweepstakes

ACCLAIM/STARLOG TRUE LIES SWEEPSTAKES:
475 Park Avenue South,
New York, NY 10016

This contest is open to all, except employees (and freelancers) associated with Twentieth Century Fox, Lightstorm Entertainment, Acclaim Entertainment, The StarLog Group and all of their affiliates, subsidiaries, suppliers, licensees and advertising agencies. No purchase necessary. Void where prohibited. All entries must be received in the StarLog offices no later than April 31, 1995. A random drawing will be conducted of all postcards. Prizes will be sent out as available. Please note: no responsibility is assumed for any lost, misdirected or late entries.

TRUE LIES™ TM & © 1994 Lightstorm Entertainment, Inc. Computer Software © 1994 Acclaim Entertainment, Inc. Super Nintendo Entertainment System and the Official Seals are registered trademarks of Nintendo of America Inc. © 1991 Nintendo of America Inc. Sega and Genesis are trademarks of Sega Enterprises, Ltd. Acclaim is a registered trademark of Acclaim Entertainment, Inc. © Acclaim Entertainment, Inc. All rights reserved. Screen shots shown are from the Super NES® version of the video game.

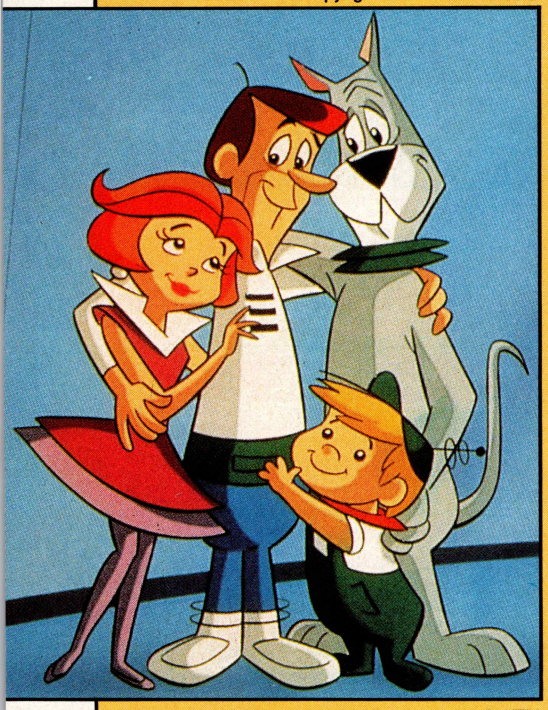
MEDIALOG

FURTHER TV FANTASIES

Producers still haven't tired of transforming old TV shows into new movie projects. Not a week goes by, not a single week, that some studio doesn't trumpet yet another chapter in this ongoing descent into surreal madness or nostalgic respect (depending on your viewpoint). (And since some of these efforts are SF/fantasy-oriented, fans can't protest too much.)

Following in the footsteps of *The Flintstones*, Turner Pictures (part of Turner Broadcasting, which now owns Hanna-Barbera) has officially announced a live-action film based on *The Jetsons*, targeted for a 1997 release. An earlier attempt at a *Jetsons* movie (circa 1986) stalled, although Paramount Pictures had a script (by *Explorers*' Eric Luke) and had heavily promoted the film as part of its upcoming lineup. Turner has also revived the on-and-off idea of a live-action *Scooby Doo* film.

Jetsons Art: Copyright 1994 Hanna-Barbera



With every other reasonably successful TV series headed to the movies, *The Jetsons* blasts off for the big screen—again.

Universal is planning a *Bonanza* movie, being written by Jeff Price and Peter Seaman (who scripted *Who Framed Roger Rabbit*). There have already been two TV movie attempts to revive the long-running Western series (both using Cartwright relatives as the focus, one for syndication, the other on NBC). However, this film, by recasting the original heroes, won't need any long-lost Cartwright brothers, sons or horses.

Speaking of horses, the talking variety, Disney is preparing a movie version, of course, of the one and only *Mr. Ed*. It's in the works now, with the possibility of a cameo for Alan Young (STARLOG #132), who conversed with the equine hero in the 1961-65 fantasy sitcom.

And then there's *Sea Hunt*, a MGM project being produced by Debra (*The Fisher King*) Hill from a script by Peter (*Jaws*) Benchley. In this one, the hero will be the diving son of the original *Sea Hunt*'s famed Mike Nelson (Lloyd Bridges), a character also on hand as a stubborn old-timer to provide flinty generational conflict. It's even possible that Bridges (STARLOG #181) will reprise his TV role.

MGM, by the way, is also plotting a contemporary update of *The Mod Squad* based on the Aaron Spelling TV series on which veteran *Trek* producer Harve Bennett toiled. The idea is that one of the original *Mod Squad* team—Clarence Williams III, Michael Cole, Peggy Lipton—would now be the older cop, á là Tige Andrews (STARLOG #138), mentoring a new lineup.

Updates: Disney is so pleased with *Gargoyles*, the animated fantasy airing once-a-week as part of the Disney Afternoon, that it will be upgraded to daily broadcast a great deal sooner—this fall instead of autumn 1996.

Genre People: Readers in Southern California who haven't yet had the chance to see Walter Koenig and Mark Lenard as the aging Tom Sawyer and the elderly Huckleberry Finn have the chance this month. The duo have brought their production of Bernard Sabath's play *The Boys in Autumn*, directed by Allan (*Voyage to the Bottom of the Sea*) Hunt, to the Forum Theatre at the Thousand Oaks Civics Art Plaza in Thousand Oaks, CA for a brief run February 3-12. For more info and ticket prices, call (805) 374-8282. As STARLOG has emphasized before, it's a brilliant play and both Lenard and Koenig are brilliant in it.

(continued on page 69)

FILM FANTASY CALENDAR

All dates are *extremely* subject to change. Movies deemed especially tentative are denoted by asterisks. Changes are reported in "Updates."

February: *Lord of Illusions*, *Fluke**, *Timemaster*, *Highlander III*.

Spring: *Oliver & Company* (re-release).

March: *Mortal Kombat**, *Tank Girl*, *The Pebble & the Penguin*, *Tall Tale*.

April: *Hideaway*.

May: *Congo*, *Casper*, *Species*.

June: *Batman Forever*, *Pocahontas*, *The Nutty Professor*.

July: *Judge Dredd*.

Summer: *Mary Reilly*, *Waterworld*, *Dragonheart*, *First Knight*, *Village of the Damned*.

October: *Halloween VI*.

X-Mas: *Goldeneye*.

1996: *The Hunchback of Notre Dame*.

1997: *Star Wars: Special Edition*.

STARLOG

MARCH 1995 #212

Business & Editorial Offices:
475 Park Avenue South
New York, NY 10016

President/Publisher
NORMAN JACOBS

Executive Vice President
RITA EISENSTEIN

Associate Publisher
MILBURN SMITH

V.P./Circulation Director
ART SCHULKIN

Creative Director
W.R. MOHALLEY

Editor
DAVID McDONNELL

Special Effects Editor
DAVID HUTCHISON

Managing Editors
MARC BERNARDIN
MICHAEL STEWART

Contributing Editors
ANTHONY TIMPONE
MICHAEL GINGOLD
SIGRUN WOLFF SAPHIRE

Consultants
TOM WEAVER
KERRY O'QUINN

Art Director
JIM McLERNON

Art Staff
YVONNE JANG
EVAN METCALF
LUIS RAMOS
FREDDY COLLADO

West Coast Correspondent
MARC SHAPIRO

Production Chief
PAUL HALLASY

Financial Director: Joan Baetz
Marketing Director: Frank M. Rosner
Circulation Manager: Maria Damiani
Assistants: Kim Watson, Debbie Irwin, Dee Erwine, Katharine Repole, Jean E. Krevor, Jose Soto.
Correspondents: (LA) Lee Goldberg, Pat Jankiewicz, Jean-Marc & Randy Lofficier, Bill Warren; (NY) David Hirsch, Michael McAvennie, Maureen McTigue, Joe Nazzaro, Ian Spelling, Steve Swires, Dan Yakir; (Chicago) Jean Airey, Bill Florence, Kim Howard Johnson; (Boston) Will Murray; (VA) Lynne Stephens; (WA) Kyle Counts, (NM) Craig Chrissinger; (TX) T.W. Knowles II; (FL) Bill Wilson; (WV) John Sayers; (Canada) Peter Bloch-Hansen, Mark Phillips; (England) Stan Nicholls; (Inter) George Kochell, Michael Wolff; (Cartoon) Kevin Brockschmidt; (Booklog) Scott W. Schumack; (CCorner) Mike Wright.
Contributors: Mary Anne Allen, Jolynn Baca, Donna Dickman, Terry Erdmann, Mike Fisher, Dave Garcia, Howard Green, Vic Heutschy, Penny Kenny, James D. Kester, Sandra Levy, Paul McGuire, Jan Merlin, Juanne Michaud, Bob Muleady, Mack Newberry, Tom Phillips, David Schwartz, Guy Vardaman, Paula Vitaris, Gale Young, Jeff Walker, Jason Yungbluth.
Cover Photos: Voyager: Copyright 1994 Paramount Pictures; Generations: Elliott Marks/Copyright 1994 Paramount Pictures; Illusions: Rico Torres/Copyright 1994 United Artists

For Advertising Information:
(212) 689-2830. FAX (212) 889-7933
Advertising Director: Rita Eisenstein
Classified Ads Manager: Tim Clark
For Advertising Sales: The Faust Company, 24050 Madison St. Suite 101, Torrance, CA 90505 (310) 373-9604, (310) 373-8760, Attn: Dick Faust

Subscribe For The Premiere Season!

STAR TREK® VOYAGER™

THE OFFICIAL MAGAZINE

Join us for a very special event—the beginning of a new chapter in the ongoing STAR TREK saga!

PREMIERE SEASON SUBSCRIPTION
6 ISSUES — $30
$37 Value for Only $30

Subscribing is like receiving one issue free—plus you have the added convenience of receiving your copies in advance of newsstand delivery. AND your magazines are mailed in protective envelopes directly to your home.

FOR SUBSCRIBERS ONLY!
All premiere copies mailed to subscribers will carry a special cover—not available on the newsstands. Don't miss out on this surefire collectible!

The new STAR TREK television series chronicles the adventures of the *U.S.S. Voyager* which finds itself in a distant part of the galaxy along with a former enemy, the Maquis. Together, they must find the way back to Federation space.

Starring Kate Mulgrew as Captain Kathryn Janeway of the *U.S.S. Voyager.*

NEW SHIPS, NEW CHARACTERS, NEW DESIGNS, NEW DISCOVERIES!

STAR TREK: VOYAGER is a Paramount Network Production for the United Paramount network. The Paramount Television Group is part of the entertainment operations of Viacom Inc.

STAR TREK: VOYAGER
Premiere Season Subscription
6 Issues — $30 (Foreign: $40)

___Please indicate number of subscriptions being ordered. List additional addresses on separate sheet.

(Note: Your first issue will be mailed *following* series premiere, scheduled for January 1995.)

Method of Payment:
❑Cash ❑Check ❑Money Order
❑Discover ❑MasterCard ❑Visa

DISCOVER VISA MasterCard

Account No. _____-_____-_____-_____

Card Expiration Date: ___/___ (Mo./Yr.)

Your Daytime Phone #: (___) _____

Print Name As It Appears On Your Card

Street

City State Zip

Your Signature

Total enclosed: $_____

Send cash, check or money order to:
STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

GAMELOG

WORLD TRAVELERS

It's a jungle out there—at least, it is in *Donkey Kong Country* ($59.99), new from Nintendo for the SNES. Forget the ancient, single-screen adventures which catapulted Donkey and Mario to video game super stardom. Times have changed, and so have the games. After years of obscurity, Donkey Kong has returned to the foreground of video game animation and play.

Your trip through *Donkey Kong Country* begins when Donkey's little simian buddy, Diddy Kong, is ambushed while guarding Donkey's massive banana horde, resulting in the loss of our hero's most prized possession. Vowing to track down the culprits (various creatures known as Kremlings), Donkey and Diddy must travel through the jungle land, treetops, Kremling-built factories, perilous waters, icy mountaintops, caves, mines and ruins (totaling more than 100 levels, not including the numerous secret and bonus levels hidden throughout). Because there are some areas where one of them is better at crossing, the game allows you to "tag," where Donkey lets Diddy lead the way, and vice versa. And, if one of you is nailed, the other can still continue forward. (The game menu also allows you and another player to work as a team, or against each other in a two-player contest.)

In addition to tons of bad guys and bosses, all led by the nefarious King K. Rool, our heroes also have their share of allies: Rhambi, a powerful rhino who rams his way through both the enemy and secret doorways; Expresso, a spindly-legged ostrich who can give you a boost with his huge wing-assisted leaps; Enguarde, a swordfish who sticks it to the evils of the deep sea; Winky, a small but powerful frog who can take down baddies even Donkey can't touch; and Squawks, a parrot who lights your way through the darkened caves of Donkey Kong Island. There's also the Kong family—Funky, a surfer-punk whose flight barrel service allows you to travel through any of the levels you've completed; Candy, the banana of Donkey's eye, who allows you to save your game at certain points—provided you can reach her; and Cranky Kong, Donkey's hint-helping pappy, and the original star of the Donkey Kong games of the '80s. (He even moves like the original version, a nice little nod to the tired old ape of those groundbreaking, though now archaic, carts.)

There's so much more to *Donkey Kong Country* that several columns might not do the game justice. It's top-of-the-line on almost every level, as Nintendo has once again paved the way for other game makers. The company doesn't come out with many of its own games, but when it does, it forces Nintendo and Sega licensees to put out games of higher quality. The game's computer-modeled characters (giving them a three-dimensional quality) and background graphics—all designed on Silicon Graphics workstations (the same computers that helped make movie history with computer animation for *Jurassic Park* and *Terminator 2*)—are astonishing, the sound is terrific, and the game play is simple and perfectly designed. Needless to say, it's worth visiting *Donkey Kong Country* again and again.

Worlds at War: Some worlds are more of a war zone than others. Case in point: Core Design's *Battlecorps*, available for the Sega CD. A rare extraterrestrial element called Meridium is discovered by the Interplanetary Mining Corporation on Mandlebrot's World. A colony consisting of miners is established on the planet. They're equipped with the latest in robotic mining and defense machines—Battlebots. Unfortunately, when the colony's Multicameral Organic Synergistic Energized System (MOSES) is sabotaged and infected with a virus by IMC's rival mining company, BioMechanical Inc. (BioMech), the Battlebots are turned on the colonists. It's now up to the Battlecorps, combat-hardened veterans of the Corporate Wars who fight in Armordillo-Class, Bipedal Attack Machines (BAMs), to take back the planet.

During voice-over briefings from Lt. Calgary, your fully-animated operational controller, it's up to you to select from three cyberformed Battlecorps gunjoks for each mission, including: Becky Ojo, a corporate barrio kickboxer; Jack Cutter, a hardened Battlecorps veteran equipped with all sorts of bioware; and Dika 'A' Jang, a gene-spliced polymorph whose cyber-psychosis makes him a heavy hitter in a firefight. Once you've chosen your soldier, you're off to the Cyberzone to perform a laser labotomy on MOSES' many cyber-psychotic circuits. Unfortunately, you must survive a dozen missions in as many sectors to get to that point, and each of those missions has its own mission objectives, bosses and dangers.

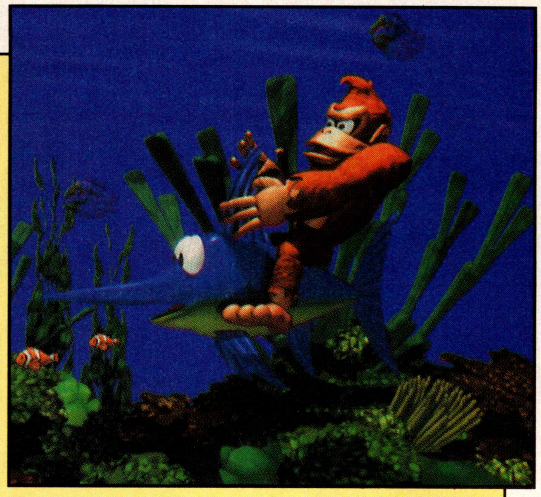
Most first-person perspective games become tiresome after playing the game a few times (especially mech simulation carts, it seems), but *Battlecorps* should hold your attention a while longer than most. The game offers the same engine as the popular Sega CD game *AH-3 Thunderstrike*, and provides terrific 3-D graphics for 13 different terrains. The 3-D bosses look and sound cool, and the heavy-metal soundtrack kicks. Most enjoyable, though, are the game's scaling and rotation capabilities. Your BAM can do cool things like shoot in one direction while crossing terrain in another. It looks better than it sounds, and helps make *Battlecorps* a hi-tech blastfest.

Shaq Attack! From the breathtaking to the downright bizarre: What do you get when you take an NBA superstar, put him in another world and have a martial arts tournament? The folks at Delphine Software and Electronic Arts answer that question with *Shaq-Fu*, new for both the Genesis and the SNES ($64.99 for each version). If you need a story (which is offered as an option on the game menu, and for good reason), you, as Orlando Magic B-ball star Shaquille O'Neal, must journey through the Second World, where the evil sorcerer Sett Ra holds a young descendant of an ancient enemy hostage. As a master of the advanced martial arts known as Shaqido, it's up to you go through five opponents—each a deadly champion of various fighting techniques—before heading off for a final showdown with Sett Ra.

If you decide *not* to bother with the storyline, you can select either the game's tournament or dual mode and duke it out with the computer or one of your friends. These modes allow you to fight as Shaq or as one of the other fighters, who include: Kaori, a feline fighter ready to blow you away with her cyclone move; Voodoo, who can conjure up an eagle to strike her foes; Rajah, whose sword shockwave maneuver is designed to pound his opponents to jelly; Mephis (though the back of the game box spells his name as "Memphis"), a lightning-jawed sorcerer and member of the undead; Beats, whose spitfire move makes him the mightiest of Sett Ra's servants; and Sett Ra himself, who will keep you tied up with the infamous "Mummy Wrap" maneuver.

Despite being made by the designers of the highly-acclaimed *Flashback*, *Shaq-Fu* is really little more than a poor attempt to put out a *Street Fighter/Mortal Kombat*-type cart and slap a superstar's name on the package. The high point of this game are its backgrounds, though the character graphics are way too small (smaller than the commercials would have you believe, that's for sure). The fighting moves aren't all that special or innovative, and there's really *nothing* to pull this away from what has now become a very formulaic type of game. Ironically, *Shaq-Fu* is the type of game that might actually encourage you to shut off your game system, go outside and shoot some hoops in your backyard.

—Mike McAvennie



Donkey Kong Art: Copyright 1994 Nintendo

***Donkey Kong Country* is worth many repeat visits.**

THE SOUND OF STAR TREK®!!

GNP Crescendo RECORDS

*Two-time Emmy winner Dennis McCarthy's riveting score from the exciting new **STAR TREK®** feature!*

STAR TREK® BOX SETS

GNPBX 3006
STAR TREK®: CLASSIC BOX SET
Volumes 1, 2, 3

VOL. 1: GNPD 8006
"The Cage"
"Where No Man Has Gone Before"

VOL. 2: GNPD 8025
"The Doomsday Machine"
"Amok Time"

VOL. 3: GNPD 8030
"Shore Leave"
"The Naked Time"

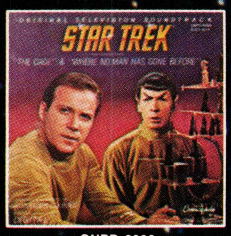
GNPBX 3007
STAR TREK®: THE NEXT GENERATION™ BOX SET
Volumes 1, 2, 3

VOL. 1: GNPD 8012
"Encounter At Farpoint"

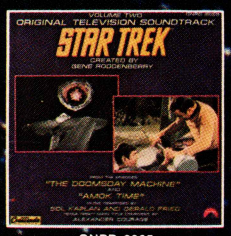
VOL. 2: GNPD 8026
"The Best Of Both Worlds 1 & 2"

VOL. 3: GNPD 8031
"Yesterday's Enterprise"
"Unification 1 & 2"
"Hollow Pursuits"

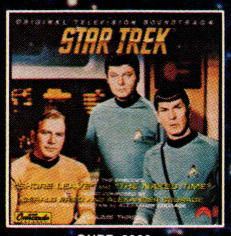
AWARD WINNER!



GNPD 8006
ORIGINAL TV SOUNDTRACK
STAR TREK VOLUME ONE
"The Cage"
"Where No Man Has Gone Before"
Music by Alexander Courage



GNPD 8025
ORIGINAL TV SOUNDTRACK
STAR TREK VOLUME TWO
"The Doomsday Machine"
"Amok Time"
Music by Sol Kaplan and Gerald Fried



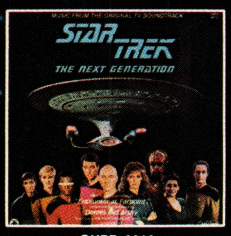
GNPD 8030
ORIGINAL TV SOUNDTRACK
STAR TREK VOLUME THREE
"Shore Leave"/"The Naked Time"
Music by
Gerald Fried and Alexander Courage

GNPD 8010
STAR TREK
SOUND EFFECTS
69 original series sound effects

EMMY WINNER

GNPD 8034
ORIGINAL TV SOUNDTRACK
STAR TREK: DEEP SPACE NINE
"The Emissary"
Music By Dennis McCarthy

AWARD WINNER!



GNPD 8012
ORIGINAL TV SOUNDTRACK
STAR TREK:
THE NEXT GENERATION
"Encounter At Farpoint"
Music By Dennis McCarthy

GNPD 8026
ORIGINAL TV SOUNDTRACK
STAR TREK:
THE NEXT GENERATION
"The Best Of Both Worlds I & II"
Music By Ron Jones

EMMY WINNER

GNPD 8031
ORIGINAL TV SOUNDTRACK
STAR TREK:
THE NEXT GENERATION
"Yesterday's Enterprise"
"Unification"/"Hollow Pursuits"
Music by Dennis McCarthy

GNPD 8022
ORIGINAL FILM SOUNDTRACK
STAR TREK II:
THE WRATH OF KHAN
Music By James Horner

GNPD 8023
ORIGINAL FILM SOUNDTRACK
STAR TREK III:
THE SEARCH FOR SPOCK
Music By James Horner

CASSETTES $9.98 Ea.

COMPACT DISCS $16.95 Ea.

BOX SETS $49.95 Ea.

All albums Executive Produced by NEIL NORMAN

CASSETTE	C.D.	QUANTITY	PRICE	TOTAL
			Postage & Shipping	
			Pay this amount	

POSTAGE: U.S.- 2.00 Per Unit
CANADA - #3.00 Per Unit
Foreign -$5.00 Per Unit
Foreign orders send US funds only.

Don't want to cut magazine? Write order on any plain piece of paper.

Send Cash, Check or Money Order to: STARLOG
475 Park Ave. South
New York, NY 11016 - FAX# (212) 889-7933

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PHONE _____

DATE _____

VISA/MASTERCARD# _____ Exp. Date _____

TM, ® & © 1994
Paramount Pictures
All Rights Reserved.
STAR TREK,
STAR TREK: THE NEXT GENERATION,
STAR TREK: GENERATIONS
and STAR TREK: DEEP SPACE NINE
are Trademarks of Paramount Pictures.
GNP/ Crescendo authorized user.

GNP Crescendo: The source for all STAR TREK® Original TV soundtracks!

VIDEOLOG

SF MATINEE

A three-cassette, boxed set of *Star Trek* episodes from Paramount is now in stores. *Star Trek: The Beginnings* contains the pilots from the *Star Trek*, *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* TV series. The first videocassette includes both pilots from the original series, "The Cage" and "Where No Man Has Gone Before"; the second features the two-hour introduction to *The Next Generation*, "Encounter at Farpoint"; and the video debut of "Emissary" from *Deep Space Nine* tops off this collection, priced at $59.98 in VHS.

Alec Baldwin plays Lamont Cranston, alias *The Shadow*, in a sumptuously produced feature version of the classic radio drama. The character was first introduced to audiences in 1930 as the spooky phantom narrator of radio's *Street & Smith's Detective Story Hour*. Actor Frank Readick's eerie intonations so captivated audiences that the publisher created a *Shadow* magazine, eventually using it as the basis for a radio show. Movie serials, comic books and paperback reprints followed. Now, in this post-Indiana Jones era, the character makes the transition to feature film. Though director Russell Mulcahy's movie has great visual style, the rather baroque storyline ultimately diminishes the character. Universal/MCA Home Video has priced the VHS and Beta versions of *The Shadow* for rental (that's $110 if you really wanted to buy one), but you can get the laserdisc version for only $34.98 in CLV.

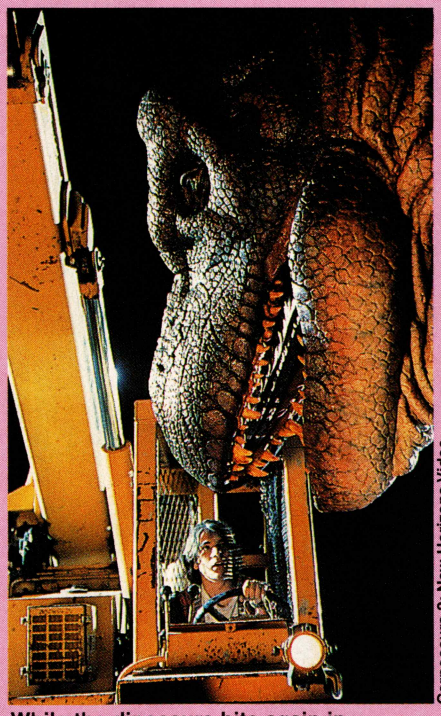
Republic Pictures Home Video is releasing four new episodes (numbers 9-12) from TV's *Beauty & the Beast* starring Linda Hamilton and Ron Perlman. Priced at an affordable $14.98 each in VHS, they include "Shades of Grey," "An Impossible Silence," "A Children's Story" and "Dark Spirit."

RoboCop: The Series debuts on video with the 89-minute TV pilot episode that was spun off from the three feature films. "The Future of Law Enforcement" stars Richard Eden (STARLOG #201) as the title character and Yvette Nipar as officer Lisa Madigan. This first episode is priced at $14.98 in VHS. There are more Robocases to come.

Laserdisc: Captain Riker battles Picard in "Peak Performance," which is coupled with "Shades of Gray," the rather tedious second season finale of *The Next Generation* that anthologizes clips from past episodes, on the new laserdisc release from Paramount Home Video ($34.95).

Director Philip Kaufman's remake of *Invasion of the Body Snatchers* has been newly remastered and given the deluxe widescreen treatment from MGM/UA. Donald Sutherland and Brooke Adams star with Leonard Nimoy and Jeff Goldblum in this $34.98 CLV laserdisc.

The *United Artsts Sci-Fi Matinee, Volume II* brings together another quartet of SF B-thrillers from the mid-50s. It's cowboys and dinosaurs, a combination originally proposed by King Kong creator Willis O'Brien, in *The Beast of Hollow Mountain* (1956, widescreen) starring Guy Madison and Patricia Medina. SF stalwart Richard Carlson copes with *The Magnetic Monster* (1953), a Curt Siodmak-directed story that features a neat FX sequence lifted from the 1934 German film *Gold*. Originally released as *The Quatermass Xperiment*, *The Creeping Unknown* (1956) is a British-made import from director Val Guest that features a fungus-sprouting, mutating astronaut in an adaptation of Nigel Kneale's BBC TV play. And, finally, in *Invisible Invaders* (1959), John Agar battles invisible Moon aliens and their invisible spaceship—all requirements for a film made with an invisible budget. All four films are boxed in a three-disc set priced at $99.98 from MGM/UA Home Video.



Carnosaurs 2: New Horizons Video

While the dinosaurs bite again in *Carnosaur 2* (pictured, now out on VHS), Roger Corman's "original" *Carnosaur* is on CD-ROM.

Animation: Belgian cartoonist Hergé's classic series of fantasy stories, *The Adventures of Tintin*, which has been animated by Nelvana and is broadcast on the Nickelodeon cable network, is now being distributed by Sony for home video. "The Secret of the Unicorn" and "Cigars of the Pharaoh" are the first two episodes, priced at $12.98 each in VHS.

Four new compilations of animated shorts have been issued by Expanded Entertainment: *The Nanna & Lil' Puss Puss Show*, *Leonard Maltin's Animation Favorites from the National Film Board of Canada*, *Bruno Bozzetto: Animator, Part 2* and *Volume 6 of the International Tournee of Animation*. All of these new animation anthologies are priced at $39.95 except for the Maltin collection, which is $29.95 in VHS.

Still a hot seller is *The World's Greatest Animation* ($39.95), which includes 11 Academy Award winners, and the Pixar cassette of computer animation ($25) which includes "Luxo Jr.," "Red's Dream," "Tin Toy" and "Knickknack."

CD-ROM: A few more titles are appearing for the CD-ROM market. Recently, Paramount Home Video began distributing Saban's *Mighty Morphin Power Rangers* ($39.95), a compilation of five episodes from the top-rated Fox TV series. Also included are five additional video segments which promote such seemingly contradictory lessons as "learning to work as a team and not submitting to peer group pressure."

Also new to CD-ROM are Roger Corman's *Carnosaur* ($19.95), James Cameron's *Terminator* ($19.95) and the animated Japanese adventure *Urotsukidoji* ($79.95).

Cheap: *SpaceCamp* from Paramount Home Video has been repriced to $14.95 in VHS. Disney's recent remake of Alexandre Dumas' classic *The Three Musketeers* has been repriced at $19.99 in VHS.

As reported last time, *The Mask* starring Jim Carrey appeared in stores earlier than expected, sell-through priced at $19.98 in VHS and Beta. The *Mask* madness won't end there. *The Mask* debuts as an animated series on CBS later this year and Carrey is signed for New Line Cinema's movie sequel currently in pre-production. *Smokin'!*

—David Hutchison

SpaceCamp Photo: Copyright 1986 ABC, Inc.

The price of attending *SpaceCamp* (with Lea Thompson) has gotten cheaper on VHS.

Ride your computer into orbit with these...

STAR TREK® MOUSE PADS

Use at home, the office, in school!

Next Generation $16.95

Enterprise $16.95

Klingon Bird of Prey $9.95

STAR TREK Movie $16.95

STAR WARS® MOUSE PADS

Death Star Assault $9.95

Yoda $9.95

Luke & Leia $9.95

Darth Vader $9.95

Millennium Falcon $9.95

Pad size: 11" x 8.5", except STAR TREK Movie, which is 10.5" square.

STAR WARS TM, ® and © Lucasfilm Ltd. 1994.

STAR TREK TM, ® & © 1994 PARAMOUNT PICTURES.

STAR TREK® and STAR WARS® MOUSE PADS

Please indicate quantity of each being ordered.

___NEXT GENERATION $16.95
___STAR TREK Movie $16.95
___Enterprise $16.95
___Klingon Bird of Prey $9.95
___Darth Vader $9.95
___Yoda $9.95
___Millennium Falcon $9.95
___Luke & Leia $9.95
___Death Star Assault $9.95

To cover postage and handling, add $4.50 (Foreign: $9) per pad. Canadian residents add 10% sales tax.

Send cash, check or money order to:

STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of Payment:
❑Cash ❑Check
❑Money Order ❑Discover
❑MasterCard ❑Visa

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
Account No.

Card Expiration Date: __ / __ (Mo./Yr.) Your Daytime Phone #: (____)_____

Print Name As It Appears In Your Card

Street

City State Zip

Your Signature

Total enclosed: $_____

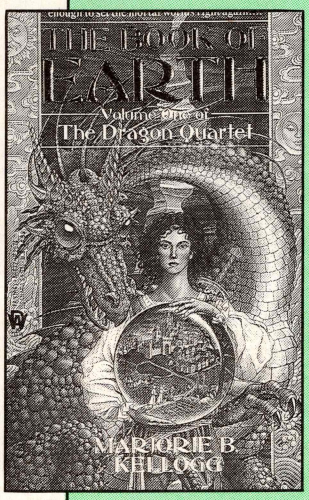
IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

BOOKLOG

***The Book of Earth* by Marjorie Bradley Kellogg (DAW, paperback, 336 pp, $4.99)**

Erde is convinced a 14-year-old can die of boredom. That's before she's labeled a witch, forced to flee her home, finds a dragon named Earth and falls in with royalists determined to protect the kingdom from a mad priest.

Earth details the finding of one dragon and one minor skirmish. Since there are three more dragons (Water, Fire and Sky), more books are sure to follow. If Marjorie Bradley Kellogg continues the way she has begun, readers will welcome them.



Earth Art: Jody Lee

Kellogg has chosen to have Erde and Earth mirror each other's growth. As Erde discovers clues to her destiny as a dragon guide, Earth discovers memories of his own destiny as a dragon. These discoveries are well handled, without rushing and with some humor. Kellogg gives the plot unexpected twists, but remains faithful to the characters' personalities.

Some scenes could have been tightened, and it's too bad the villain is the stereotypical mad priest, but those are minor problems indeed.

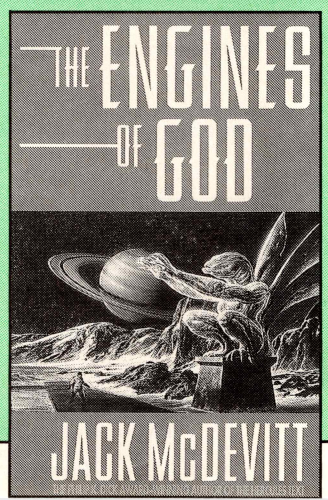
—Penny L. Kenny

***The Engines of God* by Jack McDevitt (Ace, hardcover, 419 pp, $21.95)**

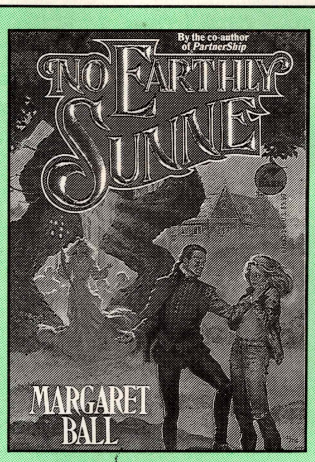
Priscilla "Hutch" Hutchins is a resourceful pilot attached to the interstellar archaeologists probing the mysterious artifacts left by some vanished alien space travelers. FTL travel has done little to solve Earth's problems in the 22nd century, and the explorers face bureaucratic apathy and limited funding as well as the perils of alien worlds and their own career and romantic conflicts, but eventually Hutch becomes a key player in the discoveries and insights that solve the enigma of the Monument Makers.

The book has melodrama, with disasters, monsters and rescues, but what distinguishes it—besides Jack McDevitt's likable and believable cast—is the puzzle of the Monument Makers. Besides the expected awe and wonder, McDevitt provides a genuine mystery with legitimate clues that should fascinate readers. A feeling of dread develops as Hutch and her colleagues near the truth, and after the engaging, human-scale adventures of the first part of the book, the apocalyptic climax is disturbing and exhilarating. McDevitt doesn't answer every question he poses, but the result is still an ingenious, satisfying novel.

—Scott W. Schumack



Engines Art: Bob Eggleton



Sunne Art: Newell Convers

***Design for a Great Day* by Alan Dean Foster & Eric Frank Russell (Tor, hardcover, 256 pp, $21)**

Alan Dean Foster's fiction has always been influenced by Eric Frank Russell's "Terra Uber Alles" style of satirical stories, where preternaturally gifted Earthmen run rings around fairly dense, militaristic aliens. *With Friends Like These*, one of Foster's earlier stories, was a worthy and deliberate successor to Russell's unforgettable *Wasp* or *The Space Willies*, easily the best examples of the genre.

Design for a Great Day was originally a Russell short story, which Foster decided to expand into a novel, presumably with the Russell estate's consent. This is, after all, a new and seemingly successful literary trend, judging from Robert Silverberg's recent expansions of Isaac Asimov's *Nightfall* and *The Positronic Man*.

The basic arguments against the practice remain the same: the novel hardly improves on the original story, it just makes the material longer, bigger and, at times, less focused.

On the other hand, the bookstores' shelves are not particularly crowded with Russell's books—which is a shame—and there is no doubt that Foster's new, faithful and, judging it on its own merits, very entertaining novel will give the material a new lease on life. This is good, and no fans of Russell should complain.

There are many other great SF short stories of the 1950s which would probably benefit from being brought back to life and given a facelift in such a fashion.

—Jean-Marc Lofficier

***No Earthly Sunne* by Margaret Ball (Baen, paperback, 352 pp, $5.99)**

From its opening paragraph, *Sunne* spins a spell that never falters. Ball blends fantasy, history and computer technology in a romantic story that asks a few tough questions about the price paid for knowledge. All that and an entertaining story, too.

Ellen becomes the focus of what seems to be a beneficent plot. Her voice is needed to release Kit Arundel from the Faerie realm, where he has been lost since the days of Elizabeth I. But the Fair Folk are never completely honest, and Kit's return to the mortal world might mean its end.

Margaret Ball seamlessly weaves Elizabethan cosmology and modern theory together. And when Faerie intrudes on the present, the book positively drips atmosphere.

Ellen's character is a complex one. She's confused, angry, bright, courageous and funny too. If she had been less of any of these, the book wouldn't have held up. Kit isn't as developed, but he has his moments. Recommended.

—Penny L. Kenny

***Pictures at 11* by Norman Spinrad (Bantam, trade paperback, 464 pp, $12.95)**

Cynicism is the keynote of *Pictures at 11*, for while the Green Army Commandos seize TV station KLAX as an ecological protest, environmentalism is quickly upstaged by media manipulation, political image-making and money. The head terrorists, dour Horst and photogenic Kelly, are armed and dangerous innocents compared to their hostages, the KLAX news team, who are as much concerned with ratings and career moves as survival. The terrorists learn fast, though, and by the time they get an agent and negotiate film deals—all while the bloodthirsty Los Angeles police wait outside—no reader will be surprised.

This book is fiction only because it hasn't happened yet. The "futuristic" elements, instant opinion polls and satellite links, are as irrelevant to the story as the eco-babble (the main eco-demon, a plan to build nuclear reactors off the California coast, is ludicrous). Spinrad's real concern is the media and their effect on how people perceive reality. Ultimately, everyone—hostages and terrorists—are victims in this tense, funny and depressing novel.

—Scott W. Schumack

***The Spawn of Loki* by Jason Henderson (Baen, paperback, 306 pp, $5.99)**

In the winter of 1058, MacDuff, man of no woman born; William the (future) Conqueror and Susan, one of the fates, unite to defeat Loki before he brings about Ragnarok, the end of the world.

Jason Henderson evokes horror as Loki possesses a monk, destroys a ship of Vikings and causes mayhem, but that's not enough to support the book. Many questions are raised and never answered satisfactorily. Why is MacDuff Odin's avatar and what exactly does that mean? Why is Loki really doing this? What happened to Baldr?

The only time the book is really interesting is when Loki, with his twisted sense of humor, is on stage; the book's flat whenever

Interstellar Adventure at its grittiest and most realistic!

STAR TREK®

DEEP SPACE NINE™

3rd Season Subscription $25

Four issues, chronicling the third season of **DEEP SPACE NINE**, the on-going **STAR TREK** saga! Action-packed with interviews, both with stars and the behind-the-scenes creators, writers, designers and directors. Complete episode synopses, plus giant-size foldout pinups. Dozens of color photos, 68 pages!

Relive the Adventures of the First and Second Seasons in These Back Issues!

ISSUE #1
Premiere issue—
Gold cover! Interviews:
Co-creator Rick Berman, makeup wizard Michael Westmore, director David Carson. "Emissary" synopsis. Posters: Colm Meaney, Avery Brooks, Siddig El Fadil, the cast. $10.

ISSUE #2
Interviews: Brooks, Nana Visitor, Terry Farrell, Armin Shimerman, El Fadil. Posters: Farrell, Rene Auberjonois, Visitor, Armin Shimerman. $7

ISSUE #3
Interviews: Co-creator Michael Piller, designer Herman Zimmerman, director Paul Lynch. Synopses from "Past Prologue" to "Q-Less." $7

ISSUE #4
All-synopsis issue, completing first season, from "Dax" to "In the Hands of the Prophets." $7

ISSUE #5
Interviews: Meaney, Auberjonois, Cirroc Lofton. Four Synopses. Posters: Visitor, Farrell, Marc Alaimo, El Fadil. $7

ISSUE #6
Ferengi Special! Interviews: Max Grodénchik, Aron Eisenberg, Alaimo. Synopses. Posters: Auberjonois, Shimerman, Wallace Shawn, Daphne Ashbrook. $7

ISSUE #7
All synopsis issue, "Rules of Acquisition" to "Paradise." Posters: Visitor, Auberjonois, El Fadil and the cast. $7

ISSUE #8
Interviews: Writer Fred Rappaport. Synopses. Posters: Meaney, Brooks, Farrell, Shimerman.
Available: July. $7

™, ® & © 1994 Paramount Pictures. All rights reserved. STAR TREK and related marks are trademarks of Paramount Pictures. Starlog authorized user.

STAR TREK: DEEP SPACE NINE

Please indicate quantity being ordered.

___**3rd Season Subscription $25**
(4 Issues. Note: Issue **#9**, your first third-season issue, will be sent to you in October 1994)

Back Issues:

___Issue **#1** $10 ___Issue **#2** $7 ___Issue **#3** $7
___Issue **#4** $7 ___Issue **#5** $7___Issue **#6** $7
___Issue **#7** $7 ___ Issue **#8** $7

POSTAGE & HANDLING for BACK ISSUES
1st magazine: $2. Up to 5: $3. 6 or more: $5. FOREIGN: $4. per magazine. CANADA Canadian residents add 10% tax.

Method of Payment:
❑Cash ❑Check
❑Money Order
❑Discover ❑Master Card
❑Visa

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _
Account No.

Card Expiration Date:___/___ (Mo./Yr.)

Your Daytime Phone #: (_____)_____

_____
Print Name As It Appears On Your Card

_____
Street

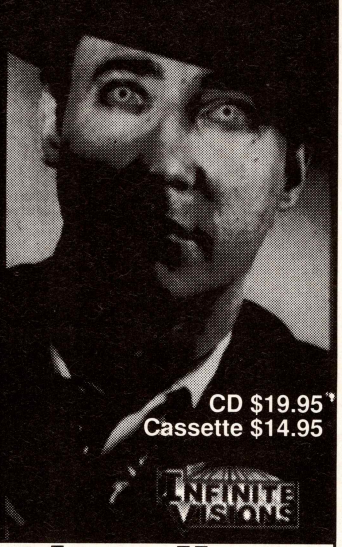
_____
City State Zip

_____
Signature

Total enclosed: $_____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

BRENT SPINER SINGS



CD $19.95
Cassette $14.95

INFINITE VISIONS

"Ol' Yellow Eyes Is Back"

Brent "Data" Spiner brings his unique style and a heartfelt love of music to this collection of a dozen standards by the Gershwins, Jule Styne, and others.

Included is "It's A Sin To Tell A Lie," on which Brent is backed by co-stars and friends Patrick Stewart, Jonathan Frakes, LeVar Burton and Michael Dorn.

BRENT SPINER
"Ol' Yellow Eyes Is Back"

Please indicate quantity being ordered.
___CD $19.95
___Cassette $14.95

POSTAGE & HANDLING: USA $2.50 each
CANADA $4 each. Canadian residents add 10% sales tax. OVERSEAS $6 each.

Method of Payment:
❑Cash ❑Check ❑Money Order
❑Discover ❑MasterCard ❑Visa

Account No.
Card Expiration Date: __/___ (Mo./Yr.)
Your Daytime Phone #: (___) _____

Print Name As It Appears On Your Card

Street

City State Zip

Your Signature

Total enclosed: $_____

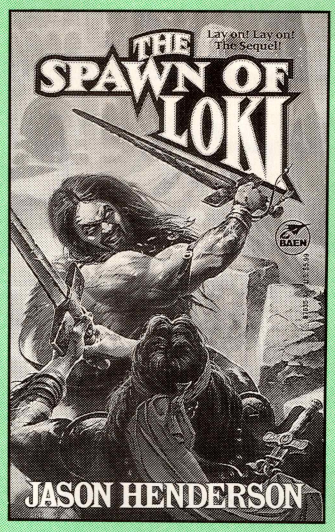
Send cash, check or money order to:

STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

he's absent. Henderson fails to capture the grandness and remoteness of the Norse pantheon. They sound far too modern for their times.

—Penny L. Kenny



Loki Art: Gary Ruddell

***Matter's End* by Gregory Benford (Bantam/Spectra, paperback, 304 pp, $5.99)**

This is a rich anthology of 22 stories, pretty much covering the entire span of Gregory Benford's writing career.

Not surprisingly, Benford the short story writer is not very different from Benford the novelist. Therefore, the stories are smart, competently written and hold the reader's interest until the end.

Stories which rely on scientific concepts, such as the title piece, always contain interesting speculations. But the anthology also highlights other aspects of Benford's talent: a biting and fairly dark humor shines in "The Bigger One," which deals with LA's earthquake, or the painfully satiric "Calibrations and Exercises." Genuine emotion exists in "We Could Do Worse," where we see frightening scenes of political persecution in an America where Joseph McCarthy is president, or "Nobody Lives on Burton Street," written in the late 1960s, yet anticipating with accuracy today's urban problems.

The only thing missing is the spark of literary genius which causes a Robert Silverberg or an Ursula K. LeGuin to rise above the genre. But this limitation is also an unfair burden to impose upon Benford. *Matter's End* is enjoyable, stimulating and a worthwhile addition to any bookshelf.

—Jean-Marc Lofficier

***Sing the Four Quarters* by Tanya Huff (DAW, paperback, 410 pp, $4.99)**

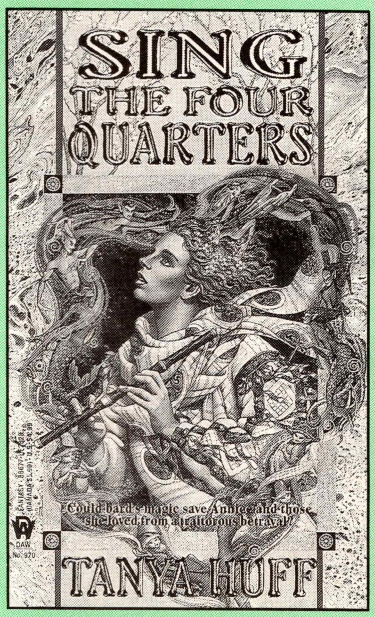
Annice is a pregnant bard. No problem—except she's also the king's sister and it's treason for her to bear children. Oh, and Pjerin, the baby's father, has been convicted of supporting enemy invaders. He's innocent, of course. So Annice and Pjerin tramp around looking for the real traitor, while avoiding the king.

Coincidence abounds; towards the end, there are unnecessary characters thrown in, and some questions about the bards' abilities are raised and never dealt with, but *Sing* is a good book.

Tanya Huff moves the story along briskly but without skimping on details. There are some good scenes showing tenderness, humor and anger between the two pigheaded leads, and all of the secondary characters could support their very own stories.

Huff also manages her theme of physical and emotional child abuse well. Recommended.

—Penny L. Kenny



Sing Art: Jody Lee

***They Fly at Ciron* by Samuel R. Delany (Tor, hardcover, 224 pp, $19.95)**

In a fantasy world not unlike that of Samuel R. Delany's earlier series, *Neveryon*, the powerful armies of a ruthless conqueror massacre the peaceful village of Ciron. With the help of the winged natives who live in the nearby mountains, and of a disillusioned army captain, the villagers will eventually drive them away.

They Fly at Ciron is an expansion of one of Delany's earlier short stories, written in the early 1960s, when Delany was toiling on *The Jewels of Aptor* and *The Fall of the Towers*. The current literary fashion is to bring back to life and expand previously published material, and this is one instance where one is actually glad the author decided to do so.

As always with Delany, the plot is only half of the story. Not that it's unimportant; on the contrary. *They Fly at Ciron* is very suspenseful; with deft touches, Delany creates characters who take immediate life in our minds. By the time the reader reaches the point where the villagers are massacred, he's gripped by real emotions.

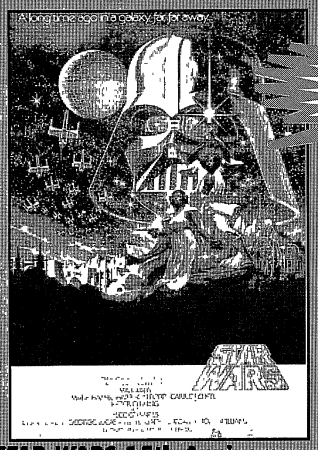
There is equal exhilaration to be found in the ultimate revenge of the oppressed. This is not merely a cliché-ridden Ultimate Good vs. Ultimate Evil fantasy, just a minor incident in a vast tapestry as ancient as mankind. Delany makes us care, a tribute to his prodigious writing skills.

Delany is a consummate stylist. Everything that he writes is beautifully described; he conjures up the best images with an economy of means that many of today's word-bloated fantasy writers should strive to imitate. Delany carves precious stones while others unload sacks of gravel. Highly recommended.

—Jean-Marc Lofficier

STAR WARS® MOVIE POSTERS

ATTENTION ALL COLLECTORS!



***STAR WARS* 15th Anniversary**
Artwork by the Hildebrandt brothers. Style B one-sheet, 21 x 41", printed on 100 lb. paper. $14.95

***STAR WARS* "A New Hope"**
Same Hildebrandt artwork as the 15th Anniversary, but with the alternative title, "A New Hope." Style B one-sheet, 21 x 41", printed on 100 lb. paper. $14.95

***STAR WARS* 1993 Reissue**
Artwork by Drew Struzan & Charlie White III. Style D one-sheet, reissues in 1993, 27 x 41", $14.95

***STAR WARS* 10th Anniversary**
Artist's proofs signed by Drew Struzan, the artist. Style B one-sheet, 27 x 41", printed on 100% rag paper. Limited to 200. Very rare! $125

***RETURN OF THE JEDI* 10th Anniversary Gold Foil**
Artwork by Drew Struzan. Gold foil logo is 7 x 22", 27 x 41". Limited run of 2,500. Perfect for collectors! $80

also available:

***RETURN OF THE JEDI* 10th Anniversary**
Artwork by Drew Struzan. 27 x 41". Limited run of 2,500. $14.95

SUITABLE FOR FRAMING!

TM & © Lucasfilm LTD. All Rights Reserved. Used Under Authorization.

STAR WARS POSTERS

Please indicate quantity being ordered.

STAR WARS
____10th Anniversary $125
____15th Anniversary $14.95
____"A New Hope" $14.95
____1993 Reissue $14.95

RETURN OF THE JEDI
____10th Anniversary Gold Foil $80
____10th Anniversary $14.95

Posters will be sent UPS in heavy-duty shipping tubes.

POSTAGE & HANDLING:
USA $6. FOREIGN $16. Canadian residents add 10% sales tax.

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of Payment:
❑ Cash ❑ Check ❑ Money Order
❑ Discover ❑ Master Card ❑ Visa

DISCOVER VISA MasterCard

__ __ __ __ - __ __ __ __ __ __ - __ __ __ __

Account No.

Card Expiration Date: __ /__ (Mo./Yr.)

Your Daytime Phone #: (____)_____

Print Name As It Appears On Your Card

Street

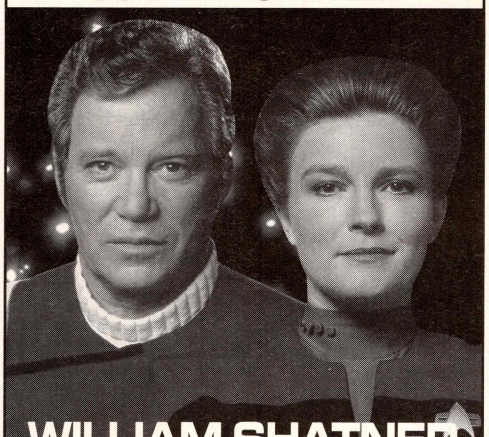
City State Zip

Your Signature

Total enclosed: $_____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

THE GREATEST STAR TREK® CONVENTION EVER!



WILLIAM SHATNER
KATE MULGREW

WITH
JONATHAN FRAKES • BRENT SPINER
MICHAEL DORN • JOHN de LANCIE
TERRY FARRELL • MAJEL BARRETT
and
MARINA SIRTIS • GRACE LEE WHITNEY
NANA VISITOR • RENE AUBERJONOIS
ARMIN SHIMERMAN • GEORGE TAKEI
CIRROC LOFTON • ANDREW ROBINSON
AND MANY, MANY MORE!

CREATION SALUTES STAR TREK® THE GRAND SLAM SHOWDOWN

MARCH 17-18-19, 1995
FRI., SAT., SUN., 11am - 7 pm DAILY
THE PASADENA CENTER
300 E. GREEN ST., PASADENA, CA.

TICKET & HOTEL INFO

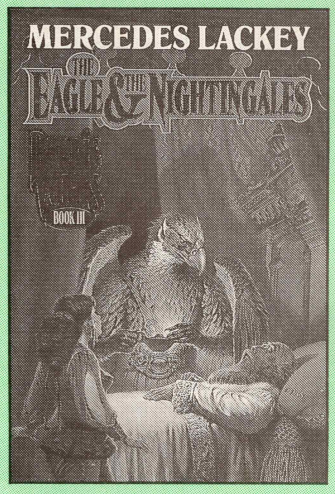
OVER 30 GREAT GUESTS ARE EXPECTED--THE NAMES ABOVE ARE JUST GETTING US STARTED! Join 15,000 fans at our annual convention that is simply like no other. Advance general admission tickets are $30 Friday, $35 Saturday, $35 Sunday. Full weekend preferred seating (offering a reserved seat in our auditorium come and go) are $185 per, preferred seating per day is $65 each. Both general admission and preferred seats allow you to see all the convention has to offer, preferred seating gives you a reserved seat. Send ticket fees to: **CREATION 411 N. CENTRAL AVE. SUITE #300, GLENDALE, CA 91203** (please make checks payable to CREATION. Stay overnight at the Holiday Inn Pasadena: call Fran in our offices: **(818) 409-0960** to reserve your rooms now ($89 per night). You can also charge tickets by phone through this number**. Tickets are also available in advance at local TICKETMASTER OUTLETS***. For airline reservations call Lyndsi at Omega Travel at (800) 969-1020. General admission tickets will be sold at the door for $35 Friday, $40 Saturday, $40 Sunday.

CREATION ENTERTAINMENT

**There is a $2 service fee through this number. ***TICKETMASTER charges service fees. All STAR TREK imagery TM ® & © 1995 Paramount Pictures.

***The Eagle and the Nightingales* by Mercedes Lackey (Baen, hardcover, 416 pp, $22)**

The third book in the *Bardic Voices* series is an offbeat fantasy adventure marred by poor pacing. Nightingale, a Gypsy Bard with magical powers, and T'fyrr, a hawk-like Haspur musician, are enlisted as spies in the city of Lyonaire to learn why the High King is neglecting his duties. They encounter courtly intrigue, assassination plots and interspecies romance. The novel's emphasis on music, nonviolence and the heroes' moral quandaries is refreshing, and the message of racial tolerance is laudable, but unfortunately the book is half over before any tension develops, and only in the last quarter is there any excitement. Then, things move *too* quickly, and the resolution is hurried, pat and implausible. The world Mercedes Lackey builds, with its music-based magic, multitude of intelligent species, emerging middle class and hints of high technology, is interesting, but it never becomes believable.



This one is strictly for Lackey's fans.

—Scott W. Schumack

***Harp of Winds* by Maggie Furey (Bantam, paperback, 464 pp, $6.50)**

Aurian and friends are back in this solid, moving and enjoyable sequel to *Aurian*. As the birth of her cursed child draws near, Aurian is magic-less (but not helpless) and Anvar is a prisoner. But the two never cease in their efforts to defeat the Archmage Miathan.

Never fear that Maggie Furey will let the story drag just because her leads are stuck. She keeps things moving with her outstanding supporting cast.

The characters' relationships with one another are central to the book, and they are never simple. Even the new characters come complete with histories and prejudices that must be re-examined before Miathan's defeat can be accomplished.

Furey's current writing might be even more powerful than her previous efforts. The scene with Aurian and her son is touching, and the violence is dramatic without being explicit. Furey also keeps all the separate stories going without losing the reader. Recommended.

—Penny L. Kenny

***Red Dust* by Paul J. McAuley (AvoNova/ Morrow, hardcover, 392 pp, $22)**

The latest Mars novel is a terrific adventure in a fantastic, yet believable, milieu that makes Edgar Rice Burroughs' Barsoom seem like Smallville, USA.

Wei Lee works as a humble migratory technician while plumbing cyberspace to learn the fate of his parents. Mars, once partially terraformed, is reverting to lifeless desert thanks to a deal between the Martian rulers, including Wei Lee's grandfather, and the disembodied intelligences of Earth. Opposing them are various squabbling Martian factions, asteroid belt anarchists and a Jovian *thing* that might be an alien, Elvis or both. Wei Lee impulsively saves a beautiful, female anarchist with a—perhaps—world-shaking secret, and the chase is on.

Paul J. McAuley fuses artificial intelligences, bioengineering, naotech-nology, realistic Martian geography and a Chinese ambience to mount Wei Lee's odyssey through a landscape of cyborg-haunted monasteries, virtual-reality demons, giant mutant war horses, sentient ships sailing dust seas and visions hellish and heavenly. Wei Lee grows from an inept hero to captain of his wondrous, touching fate in time for the apocalyptic finale of this exciting, delightful novel.

—Scott W. Schumack

***The Merlin Effect* by T.A. Barron (Philo-mel, hardcover, 254 pp, $15.95)**

What's the difference between juvenile and adult fantasy? Nothing, when it's good, and *Merlin* is good.

Thirteen-year-old Kate and her father are searching for the legendary Horn of Merlin, which is believed to bestow eternal life. Nimue, Merlin's ancient enemy, is also searching for the Horn, and Kate becomes an unwitting assistant to the witch.

T.A. Barron captures the feel of a scientific expedition set off the real coast of Baja, then moves smoothly into a fully realized magical realm.

Kate is neatly balanced between knowing nothing and knowing everything. She moves between hesitancy and confidence, without being mired in either. She's a likable hero.

Barron raises important questions about the price of eternal life and a person's choices, but never preaches. *Merlin* is a smooth-moving, exciting story. Recommended.

—Penny L. Kenny

Eagle Art: Darrell K. Sweet

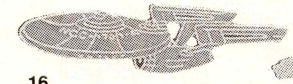
Red Art: Tim Jacobus

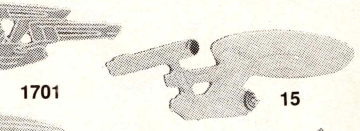
STAR TREK®

STAR TREK THE NEXT GENERATION®

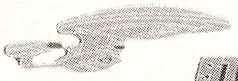
STAR TREK DEEP SPACE NINE®

PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS PINS


16

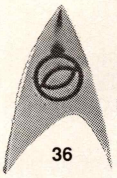

1701

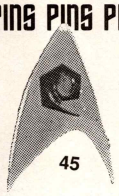
15



3

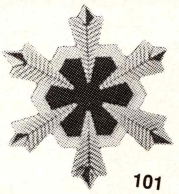
31

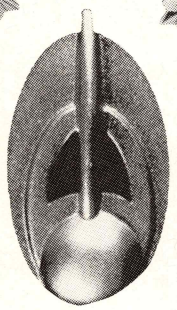

36


45

DSN20

102


101

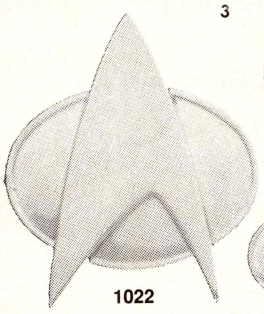

DSN10

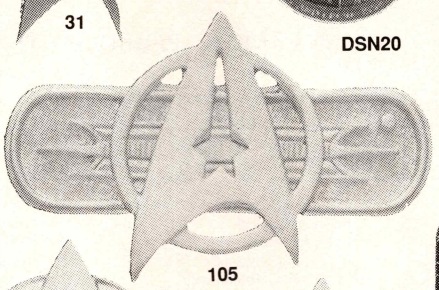
178

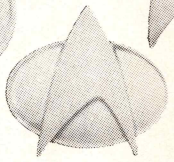
1125

1120

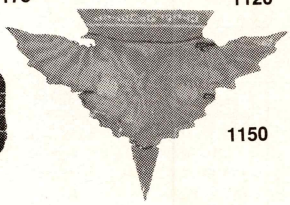
61


1022

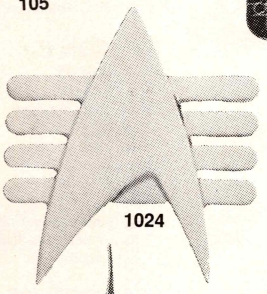

105


1020

180


1150

62


1024

153

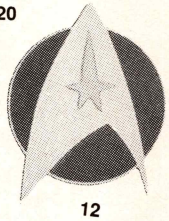
155

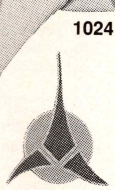
156

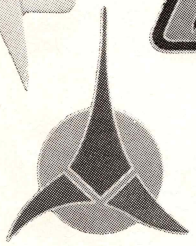
63

37

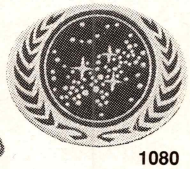
40

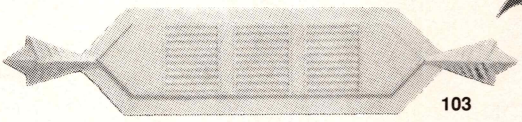

12


150

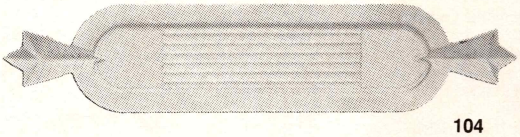

151

255


1080


103

64


104

257

258

1090

65

66

67

68

69

70

71

72

___3 $8.00	___69 $8.00	___257 $6
___12 $8.00	___70 $8.00	___258 $6
___15 $6.00	___71 $8.00	___1020 $10
___16 $8.00	___72 $8.00	___1022 $15
___31 $6.00	___101 $8.00	___1024 $15
___36 $6.00	___102 $6.00	___1080 $6
___37 $8.00	___103 $8.00	___1090 $8
___40 $8.00	___104 $8.00	___1120 $4
___45 $6.00	___105$29.50	___1125 $6
___61 $8.00	___150 $6.00	___1150 $12
___62 $8.00	___151 $8.00	___1701 $8
___63 $8.00	___153 $8	___DSN10$10
___64 $8.00	___155 $6	___DSN20$6
___65 $8.00	___156 $6	
___66 $8.00	___178 $6	
___67 $8.00	___180 $6	
___68 $8.00	___255 $6	

NOT SHOWN:
Cardassian Symbol:
___1172 $8
Premiere Season:
___DSN1 $8

STAR TREK® PINS

Send cash, check or money order to:
STARLOG PRESS
475 Park Avenue South
New York, NY 10016

Postage: Please add $2 for each item to cover postage & handling. Overseas: $5 per item in US funds only.

METHOD OF PAYMENT:
Cash❑ Check / MoneyOrder❑
Visa❑ Discover❑ MasterCard❑
Total Enclosed:_____

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _
Account No.
Card Expiration Date: __/__ Daytime Phone #:( )_____

Print name as it appears on your card

Street

City State Zip Code

Your Signature

If you do not want to cut coupon, we will accept written orders. Please allow 4 to six weeks for delivery.

TM, ®, ©, 1993 PARAMOUNT PICTURES ALL RIGHTS RESERVED. STAR TREK® is a registered trademark of Paramount Pictures. Hollywood Pins authorized user.

FANLOG

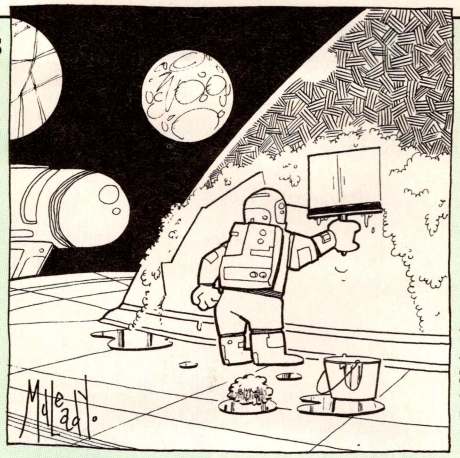
SF DIRECTORY
Assembled by
MICHAEL STEWART

Please note: Inclusion here does not indicate endorsement of any club or publication by STARLOG. And STARLOG is *not* responsible for information or spelling errors or changes in fees. Always *write first* to any organization, including a self-addressed, stamped envelope (SASE) to confirm its continued existence.

Attention: Not listed here? It is not our oversight. You haven't sent information to us. Note: This is now a *one-time-only* (per year) listing. Please write to SF Directory, STARLOG, 475 Park Avenue South, NY, NY 10016. Provide *all* pertinent info on club/publication type, sanctioning (complete with a photocopy of the letter sanctioning the club's existence from the sanctioning party), mailing address, phone number (*mandatory*), yearly dues or subscription rates and membership kit. To facilitate inclusion, please provide info in the style that follows, carefully typed double-space. These will be listed free at STARLOG's discretion. Please note: STARLOG accepts absolutely *NO* phone calls re: fan clubs for *any* reason.

STAR TREK CLUBS & PUBLICATIONS

KLINGON LEGION OF ASSAULT WARRIORS
A club for fans of the Klingons as seen in the *Star Trek* movies.
Sanctioning: None.
Address: K.L.A.W.
288 Sycamore Lane
Islandia, NY 11722
Dues: $12 for first year, $10 each year thereafter.
Membership Includes: Complete startup packet. Write or call (516) 232-1019 for more info.



Art: Bob Muleady

JONATHAN FRAKES APPRECIATION SOCIETY
A newsletter which focuses on the work of Jonathan Frakes, including but not limited to *ST:TNG*.
Sanctioning: None.
Address: Cat Toy Publications
P.O. Box 632
Enfield, CT 06083-0632
Subscription Rates: $18 per year.

CONVENTIONS

Questions about cons listed? Please send a self-addressed, stamped envelope to the address listed for the con. Do **NOT** call STARLOG. Note: Due to various circumstances, con guests listed may *not* always be able to appear. *Conventioneers*: Send all pertinent info no later than *four months prior* to the event to STARLOG Con Calendar, 475 Park Ave. South, NY, NY 10016. You *must* provide a phone number and (if one's available) an on-line computer address. STARLOG makes *no* guarantees, due to space limitations, that your con *will* be listed here. This is a *free* service; to *ensure* a listing in STARLOG—*not here*, but elsewhere—contact Tim Clark (212-689-2830) for classified ad rates & advertise *there*.

FEBRUARY

VULKON
February 3-5
St. Petersburg Hilton & Towers
St. Petersburg, FL
Vulkon Conventions
12237 SW 50th Street
Cooper City, FL 33330-5406
Guest: Terry Farrell

DEAD OF WINTER II
February 3-5
Days Inn
Woburn, MA
Forever Knight Fan Club
P.O. Box 1228
Boston, MA 02130-0011
(617) 522-0387
Guest: Nigel Bennett

CREMECON
February 3-5, 1995
Manchester East Hotel
Milwaukee, WI
Cremecon
P.O. Box 37986
Milwaukee, WI 53237

GENERATIONS
February 4-5
Royal Albert Hall
London, England
Horizon Conventions
P.O. Box 4138
Burbank, CA 91503-4138
(818) 841-TREK
HorizInc@aol.com/100431.72@compuserve.com
Guests: Patrick Stewart, Jonathan Frakes, LeVar Burton, Michael Dorn, Gates McFadden, Marina Sirtis, Brent Spiner, Rick Berman, Ronald D. Moore, Brannon Braga

VULKON
February 11
Georgia WC Center
Atlanta, GA
Vulkon
See earlier address
Guest: Leonard Nimoy

LEGEND COLLECTORS
February 11
Shoney's Inn
Nashville, TN
Dana Pinkard
512 Broad Street
Rome, GA 30161
(706) 234-8210

VULKON
February 12
Jacksonville Civic Auditorium
Jacksonville, FL
See earlier address
Guest: Leonard Nimoy

MONMOUTH SF & COMICS
February 12
Holiday Inn
Tinton Falls, NJ
L.S.C.C.
11 Eisele Avenue
Wanamassa, NJ 07712
(908) 531-9281

UNDER CONSTRUCTION
February 17-19
Holiday Inn Central
Atlanta, GA
Under Construction
P.O. Box 620567
Atlanta, GA 30362

CONANIMATE 1995
February 17-19
Airtel Plaza Hotel
Van Nuys, CA
Infinity Entertainment
P.O. Box 46738
Los Angeles, CA 90046
(818) 753-8852

VULKON
February 17-19
Holiday Inn DFW North in Irvine
Dallas, TX
Vulkon
See earlier address
Guests: Rene Auberjonois, David McDonnell

KATSUCON ONE
February 17-19
Holiday Inn Executive Center
Virginia Beach, VA
Katsu Productions
P.O. Box 11582
Blacksburg, VA 24062-1582
katsucon@vtserf.cc.vt.edu

AYL-CON 2
February 18-19
Forte Crest Hotel
Birmingham, England
AYL-CON
P.O. Box 85
Amersham
Bucks HP7 9QZ
England
Guests: Jon Pertwee, Colin Baker, Anthony Ainley, Lis Sladen, Sophie Aldred

LEAP CON '95
February 18-19
Burbank Airport Hilton
Burbank, CA
LeapTime Inc.
P.O. Box 16495
North Hollywood, CA 91615
(818) 763-6269

CREATION
February 19
Veteran's Memorial Coliseum
Phoenix, AZ
Creation Entertainment
411 N. Central Avenue Suite 300
Glendale, CA 91203
(818) 409-0960
Guests: James Doohan, John de Lancie

LEGEND COLLECTORS
February 25
Holiday Inn Northwest
Knoxville, TN
Dana Pinkard
See earlier address

STARPARTY CORVALLIS
February 25
LeSells Stewart Center,
Oregon State University
Corvallis, OR
StarParty Productions
3196 SE 136th Avenue
Portland, OR 97236
(503) 760-4085
Guest: Nichelle Nichols

MARCH

WORLD HORROR CONVENTION
March 2-5
Sheraton Colony Square Hotel
Atlanta, GA
Ed Kramer
WHC '95
P.O. Box 148
Clarkeston, GA 30021-0148
(404) 921-7148
GEnie@E.KRAMER5
Guests: Alice Cooper, Neil Gaiman, John Farris, R.L. Stine

VULKON
March 10-12
Sheraton Baltimore North
Towson, MD
Vulkon Conventions
12237 SW 50th Street
Cooper City, FL 33330-5406
(305) 434-6060
Guests: Armin Shimerman, Mira Furlan, John Colicos, David McDonnell

VULKON
March 10-12
Holiday Inn Independence
Cleveland, OH
Vulkon
See earlier address
Guests: Armin Shimerman, Mira Furlan, John Colicos

BASH '95
March 10-12
Holiday Inn
Taunton, MA
Boston Star Trek Association
P.O. Box 1108
Boston, MA 02103-1108
Guests: Max Grodénchik, Robin Curtis

ODYSSEY TREK '95
March 17-19
Skyline Brock Hotel
Niagara Falls, Ontario
Odyssey Conventions
10 Highgate Drive Unit #13
Stony Creek, Ontario L8J 3P7
Canada
(905) 573-2187
BHAGEY@HOOK UP.NET
Guests: Barbara Marsh, Gwynyth Walsh, Jonathan Del Arco, Larry Stewart

CONTINUITY 8
March 24-26
Birmingham-Jefferson Civic Center
Birmingham, AL
Continuity '95
P.O. Box 19713
Birmingham, AL 35219
Guests: Diane Carey, Greg Brodeur

VULKON
March 24-26
Orlando Hilton North
Orlando, FL
Vulkon
See earlier address
Guests: Bruce Boxleitner, Robert O'Reilly

TOY CON
March 26
John A. Oremus Community Center
Bridgeview, IL
Terry Mannix
10220 S. Ridgeland Avenue
Chicago Ridge, IL 60451
(708) 425-7851

FILKONTARIO 5
March 31-April 2
Holiday Inn Yorkdale
Toronto, ON
FilKONtario
98-145 Rice Avenue
Hamilton, ON L9C 6R3
Canada
GEnie@D.HAYMAN

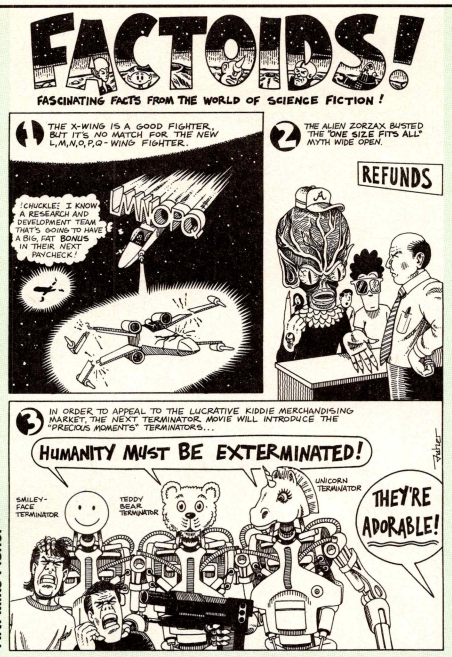
I-CON 14
March 31-April 2
SUNY at Stony Brook Campus
Long Island, NY
I-Con 14
P.O. Box 550
Stony Brook, NY 11790-0550

CON•CEPT '95
March 31-April 2
Holiday Inn Crowne Plaza
Metro Centre
Montreal, Quebec
Con•Cept
P.O. Box 405
Station H
Montreal, Quebec H3G 2L1
Canada
Guests: Spider & Jeanne Robinson, Vincent DiFate

S.T. CON '95
March 31-April 2
Marlborough Inn & Convention Center
Calgary, Alberta
S.T. Con Society
P.O. Box 22188
Bankers Hall
Calgary, Alberta
T2P 4J5
Canada
Guest: Mark Lenard

MAY

FANGORIA'S WEEKEND OF HORRORS
May 6-7
LAX Sheraton
Los Angeles, CA
Creation Entertainment
See earlier address



Art: Mike Fisher

U.S.S. DISCOVERY NCC-78473
A club for younger fans of *Star Trek*.
Sanctioning: None.
Address: U.S.S. Discovery NCC-78473
Captain Josephine Robertson
4010 Burnside Road
North Branch, MI 48461
Dues: None.
Membership Includes: Send SASE for info.

FAN CLUBS & PUBLICATIONS

PEN PALS UNLIMITED
A pen pal service for special interests.
Sanctioning: None.
Address: Pen Pals Unlimited
c/o M.A. Holtsclaw
3157 E. Holiday #6
Tucson, AZ 85706
Dues & Membership: Send SASE for info.

UNITED NATIONS INTELLIGENCE TASKFORCE
A club for fans of *Doctor Who*.
Sanctioning: None.
Address: U.N.I.T.
c/o Paul Scott Aldred
22 West Druid Hill Avenue
Randolph, MA 02368-5211
Dues: $10 per year, $2 additional per person for families (U.S.), $13.50 (Canada), $17 (overseas).
Membership Includes: Membership card, button, 12 issues of monthly newsletter *The Trap One Report*.

DISCOVERY SQUADRON
A literary roleplaying club based on *Battlestar Galactica & Galactica 1980*.
Sanctioning: None.
Address: Flight Captain Dirana
c/o Kelly L. Casselman-Carr
15B Normandy Crescent
Kingston, Ontario K7K 5H5
Canada
Dues & Membership: Send SASE for info.

SATELLITE OF LOVE LETTER
A publication for fans of *Mystery Science Theater 3000*.
Sanctioning: None.
Address: Satellite of Love Letter
Richard A. Lewis
1312 Cape St. Claire Road
Annapolis, MD 21401
Subscription Rates: $2 for one 23-page quarterly issue including episode guides, skit and song transcripts, articles and interviews.

PEN PALS
A small pen pal club involving play-by-mail games and more.
Sanctioning: None.
Address: Michael Daley
P.O. Box 301594
Escondido, CA 92030-1594
Dues & Info: Send SASE for info.

Art: Jason Yungbluth

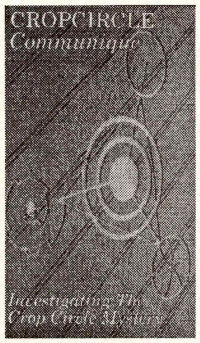
FILOFOX
A club for fans of Michael J. Fox.
Sanctioning: Michael J. Fox.
Address: FiloFox
102 Lynn Road
Ilford, Essex IG2 7DX
England
Dues: £5 (U.K.), £5 + 4 IRCs (Europe), £10 (elsewhere).
Membership Includes: Membership card, merchandise form, video list, profile sheet, four magazines.

FRENCH SPACE: 1999 FAN CLUB
The only French-language fan club devoted to the British TV series.
Sanctioning: None.
Address: French *Space: 1999* Fan Club
c/o Richard Plumel
2 Rue Du Jardin Des Plantes
21000 Dijon
France
Dues: Send 2 IRC's for details.
Membership Includes: Four 15-page newsletters, two photos, membership card.

DESTINATIONS
A bi-monthly newsletter focusing on science & SF frontiers.
Sanctioning: None.
Address: Destinations
P.O. Box 238
Pultneyville, NY 14538
Subscription Rates: Send SASE for more information.

THE TRUTH ABOUT UFO'S!

BOB LAZAR: EXCERPTS FROM THE GOVERNMENT BIBLE
Bob Lazar, worked with the government's most sensitive operations at S1 of Area 51 in the Nevada desert gives his account of alien spacecraft hidden at the site. $34.99

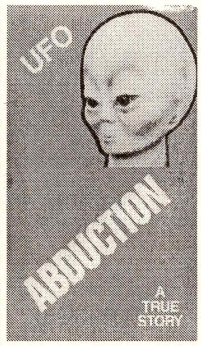


CROP CIRCLE COMMUNIQUE: Investigating the Crop Circle Mystery
Crop circles have been found all over the world. The evidence points to the fact that the plants have been heated rapidly to extreme temperatures. See video of an unusual object moving through fields. 39.99

HOAGLAND'S MARS - U.N. BRIEFING: THE TERRESTRIAL CONNECTION
This program makes a case for connections between a Martian Sphinx and the Sphinx in Egypt; The remains of pyramids on Mars in a location called Cydonia and similar pyramids on Earth: and much more. This is an extended 115 min. version of this program. $34.99

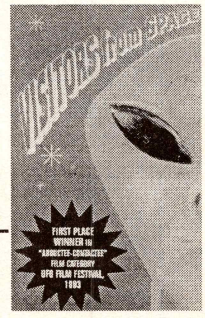
HOAGLAND'S III - This two tape set continues the research. $49.99

UFO ABDUCTION
These are the details of a contact and abduction. Share his experiences from his initial contact to his abductions, and military harrassment. Sit in on an intense regression therapy session! $39.99



UFO SECRET: THE ROSWELL CRASH
In 1947, a space vehicle may have crashed! Were locals threatened by soldiers to keep silent? Were there live survivors? 75 min. $39.99

VISITORS FROM SPACE
Do you have marks on your body, and had frightening dreams of strange events? Have extra-terrrestrials been sent to harm or help us? See physical evidence of landings and medical experiments! $39.99



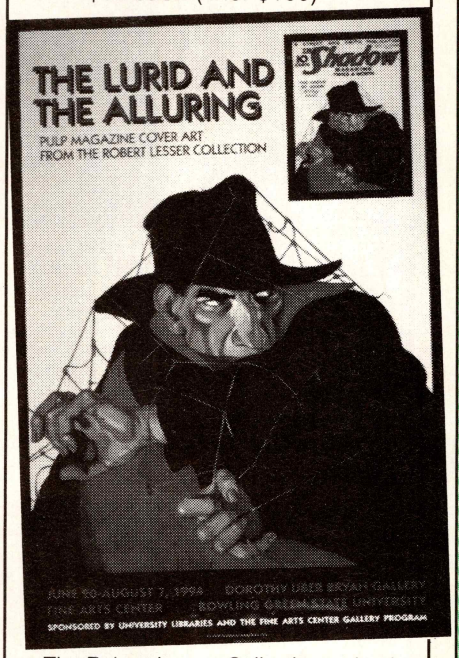
Science Fiction Continuum
UFO Information Series

Call Toll Free To Order 1-(800) 232-6002
VHS only. We accept Mastercard, Visa, & American Express. No COD's. U.S. currency only! Shipping for Continental USA: 1 tape-$4, 2 tapes-$6, $1.50 each add'l tape. AK, HI, PR, and Canada call for ship charge. NJ residents add 6% sales tax Outside of USA & Canada call (908) 755-2331. We ship by UPS and can not ship to PO Boxes. We ship to APO's and FPO's. Three to six weeks for delivery. **Send $1 for a catalogue.**
Mail to: S & J Productions PO Box 154 Colonia, N.J. 07067
Dealer Inquiries welcome

LURID & ALLURING

Signed Pulp Art Poster

$32 each (4 for $100)



The Robert Lesser Collection, valued at $2 million, is the world's most prestigious assemblage of original, oil-on-canvas pulp art.

Now you can own a unique full-color poster created to celebrate this truly American art form. The poster is personally signed by Lesser. Poster measures 24" x 36" and is printed on heavy studio-quality stock.

LURID & ALLURING
Signed Pulp Art Poster
$32 each (4 for $100)

__Please indicate quantity being ordered.

POSTAGE & HANDLING: USA $8.95 each. New York State residents add 8.25% sales tax. CANADA $13.95 each. Canadian residents add 10% sales tax. OVERSEAS $14.95 each.

Method of Payment:
❑Cash ❑Check ❑Money Order
❑Discover ❑MasterCard ❑Visa

_____ - _____ - _____ - _____

Account No.

Card Expiration Date: __/___ (Mo./Yr.)

Your Daytime Phone #: (___) _____

_____
Print Name As It Appears On Your Card

_____
Street

_____
City State Zip

_____
Your Signature

Total enclosed: $_____

Send cash, check or money order to:

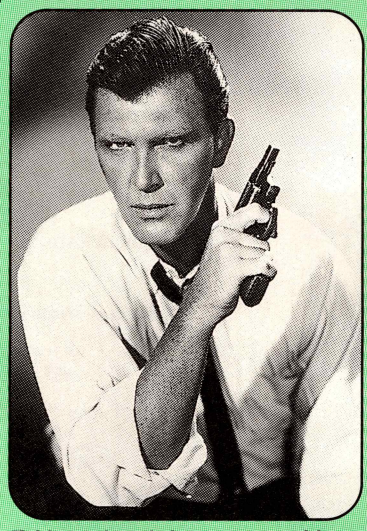
STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

TRIBUTE

ROBERT LANSING (1929-94)

Like many good actors of his generation, Robert Lansing ran the gamut media-wise, working in movies and TV as well as in the theatrical salt mines. His TV series included *87th Precinct*, *Twelve O'Clock High*, *The Man Who Never Was* and *The Equalizer*; on stage, he acted in prestige vehicles like *Suddenly Last Summer*, *Cyrano de Bergerac* and *Richard III*. And yet, Lansing told interviewer Peter Bloch-Hansen in STARLOG #149, "It turned out that I'm better remembered for *Star Trek* than for any of the Broadway plays I've done."



Taking a break from cops, robbers and war heroes, Robert Lansing's forays into fantasy included *Star Trek* and *The Twilight Zone*.

This might rankle some actors, but Lansing had the sensible "This is not a hobby" attitude toward work which landed him in all sorts of productions on all budget levels. Lansing's father was a traveling salesman who liked to have his family along on trips through his territory; at age 9, Robert did his first acting during one of those "family excursions," making an appearance on a Texas tent show stage. At 16, he gave up school to join an itinerant stock company which played one-night stands in the U.S. and Mexico; Lansing acted by night and drove the bus by day. After serving with the Armed Forces Radio Service in Japan, he studied drama at New York's American Theater Wing (under the G.I. Bill). He got his Broadway break in 1951 in *Stalag 17*.

Lansing's rugged good looks, deep voice and icy stare were on display in a live TV production when he was spotted by director Irvin Yeaworth, who cast Lansing in the title role of *4D Man* (1959). In the Pennsylvania-made SF feature, Lansing gives a good, impassioned performance as a scientist whose experiments enable him to pass intangibly through solid barriers; his fantastic new power also accelerates the aging process, and the now-mad Lansing kills with his touch, draining his victims of their life force for his temporary "fixes" of youth. "It was fun, though some of it looks pretty hammy now," Lansing told Bloch-Hansen.

He turned down the starring role as TV's *The Fugitive* before toplining his own wartime series *Twelve O'Clock High* in 1964. When ABC decided after one season that they wanted a *younger* star, Lansing made news by refusing to "die" in the fall '65 premiere episode as a way of getting him out of the story. He also turned down the chance to "survive" and play an occasional role. "I knew [it] couldn't be the same quality show next year," he told *TV Guide*, "and 12 hours a day is too long to work at something you don't like." His replacement was actor Paul Burke, who was *older* than Lansing.

Other early movie roles included *The Pusher*, *A Gathering of Eagles* and *Under the Yum-Yum Tree*, but many SF fans tend to associate Lansing with his guest-starring role as Gary Seven on *Star Trek*'s second season episode "Assignment: Earth." "Gene [Roddenberry] said, 'I'm writing this for you and we can play with it. It might be a series.' I said, 'I don't want to do the series.' He said, 'Well, you don't have to, but just do this one thing for me.' So, I did. It was a damned good script and a lot of fun." Other TV roles in that era included *One Step Beyond*, *The Twilight Zone* ("The best thing about that was Rod Serling"), *Journey to the Unknown* and *The Evil Touch*.

He relocated to New York in '73 ("I didn't like the lifestyle in California") but stayed busy in B-films, battling big bugs in *Empire of the Ants* (1977) for director Bert I. Gordon ("an absolute monster") and normal-sized ones in Roger Corman's *The Nest* (1988), contending with a giant crab in *Island Claws* (1980) and performing plastic surgery in the intriguing thriller *Scalpel* (1976). Back on TV, he was a regular on the short-lived police/SF series *Automan* and on *Kung Fu: The Legend Continues* (as Captain Paul Blaisdell); played a military hardnose in *Bionic Showdown: The Six Million Dollar Man and the Bionic Woman* (1989); and guested on *Monsters*, *Murder, She Wrote* and *Law and Order*.

In 1994, he retired for health reasons and took residence at the Calvary Hospital hospice in the Bronx, where the 66-year-old actor died of cancer. He was survived by his wife Anne and two children from previous marriages. "Really, it hit me awful hard," says *4D Man* director Yeaworth, who commiserated with producer Jack H. Harris by long-distance telephone shortly after Lansing's October 23 passing. "He was a dear friend and a very fine actor."

—Tom Weaver

Sizes: Large or Extra-Large

STAR TREK®

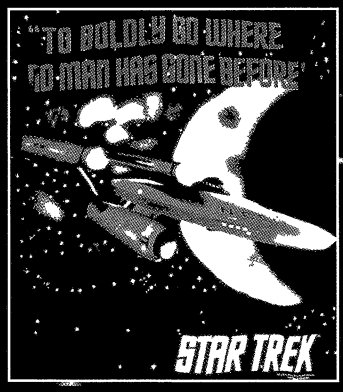
$19.99 each

T-SHIRTS

Deep Space Nine: Crew

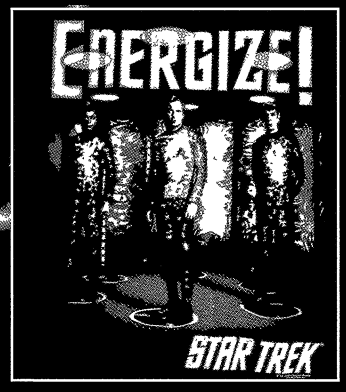
Enterprise

Space Station

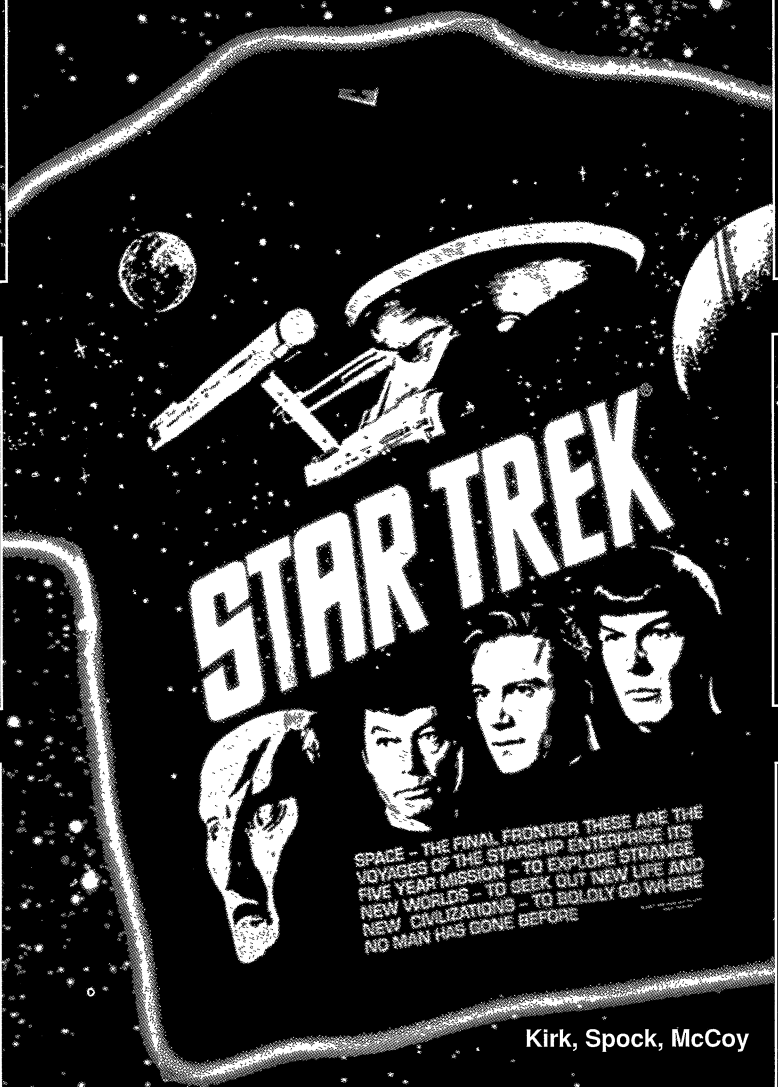


"To boldly go..."

Schematic



Energize!



Kirk, Spock, McCoy

100% Heavy Cotton Jersey.
Pre-Shrunk, Machine Washable.

™ & © 1993 Paramount Pictures. All Rights Reserved. Star Trek is a Registered TradeMark of Paramount Pictures. LCI Authorized

STAR TREK
T-Shirts - $19.99 each

DEEP SPACE NINE
___Crew
___Lg ___X-Lg
___Space Station
___Lg ___X-Lg
___Schematic
___Lg ___X-Lg

STAR TREK
___"To boldly go..."
___Lg ___X-Lg
___Energize!
___Lg ___X-Lg

___Kirk, Spock, McCoy
___Lg ___X-Lg

NEXT GENERATION
___Enterprise
___Lg ___X-Lg

ALSO AVAILABLE

GENERATIONS
___Starship
___Lg ___X-Lg
___Logo
___Lg ___X-Lg

POSTAGE & HANDLING: USA: First, $2.50; each additional $2
Sorry, we cannot process foreign orders.

Method of Payment::
❑Cash ❑Check ❑Money Order
❑Discover ❑MasterCard ❑Visa

Account No. _____ Card Expiration Date: _____/_____ (Mo./Yr.)

Your Daytime Phone #: (___) _____

Print Name As It Appears On Your Card

Street

City State Zip

Your Signature

Total enclosed: $_____

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

COMMUNICATIONS

Due to the large volume of mail, personal replies are **absolutely impossible**. Celebrity addresses can **not** be given out. Mail can **not** be forwarded. Please do **not** make any such requests. They can **not** be fulfilled. **Absolutely no** exceptions. Other fans & advertisers sometimes contact readers whose letters are printed here. To **avoid** this, mark your letter "Please Withhold My Address." Otherwise, we retain the option to print it.

Write: STARLOG COMMUNICATIONS
475 Park Avenue South, 8th Floor,
New York, NY 10016

Art: Bob Muleady

IN RE: TOLERANCE

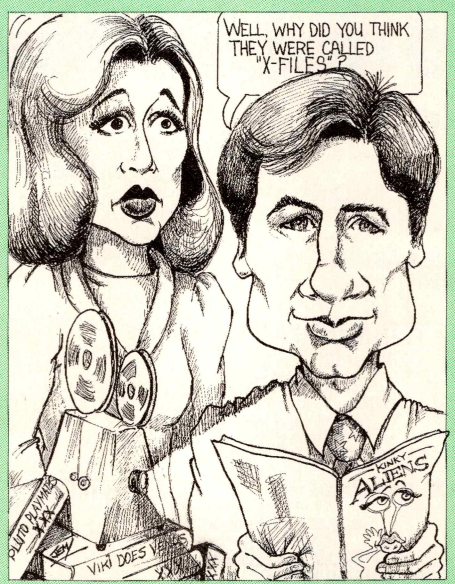
...I would like to respond to the letter written by M. Clayton Farrington in issue #202.

First, I would like to congratulate Farrington for a well-written, intellectually stimulating letter on our constant internal struggle to rid ourselves of degrading notions of other races, religions and creeds. Although with that in mind, I must say that the comparison of the literary and visual treatment of the Ferengi on *The Next Generation* and *DS9* to Nazi propaganda films was a bit overstated and overdramatized. The printed version of the letter led me to the impression that he or she was obviously aware of an overwhelmingly major culture of racism within the '90s that I was not. When I checked last, the '90s had become a syrupy sweet, politically correct, one-size-fits-all stupor that at least 80 percent of America had bought and swallowed. In a day and age when, as a white male, I have to watch everything I say, do, insinuate or anything anybody thinks I have said, done or insinuated, it's a relief to come home, tune in to *DS9* or *TNG* and feel free to hate, disregard, intellectually appreciate and feel whatever comes to mind when regarding the Ferengi.

In real life, with real interactions with real races I am not a bigot, racist or hate-monger of any kind to anyone who might be different from me. I have striven all my life to rid myself of any notions, philosophage or thoughts that were less than flattering to any other race of any other kind. However, the Ferengi, being obviously fictional, have been designed to prompt just the reaction that they do. Actually, I like the Ferengi, I like how dislikable they are, and how intellectually crafty they are. I like their business savvy. Going back to the subject of being politically correct, I would like to disagree about the imagined racist overtones of *DS9* and *TNG*. But rather, I would like to point out the obviously purposeful humanistic, politically correct orientation of both series.

Not every episode has these elements, but the majority do. I often struggle within myself as to whether or not I want to purposefully discontinue watching both *DS9* and *TNG*. Just when I can begin enjoying the series, they throw in a "humanism 101" episode that immediately brings out the old sentimental fool in me who wants to burn a candle, get out my "Hands Across America" material and listen to Menudo records.

The largest reason I *do* continue to watch *TNG* and *DS9* is the struggle, the struggle to overcome, the struggle to hopefully make our corner of the world better. And without a race of perpetually frustrating aliens, whether they be Klingons, Borg, Cardassians or Ferengi, there is *no* struggle, there is no growth, there is no building of character. So I say the Ferengi most definitely fit my personal interpretation of the *Star Trek* persona. When seeking new life forms and new civilizations, you're bound to run into a few here and there who you may not understand, like, appreciate or find much of any common bond with at first but, as time goes by, those differences will begin to diminish and slowly a bond, a familiarity and maybe even a kinship forms.



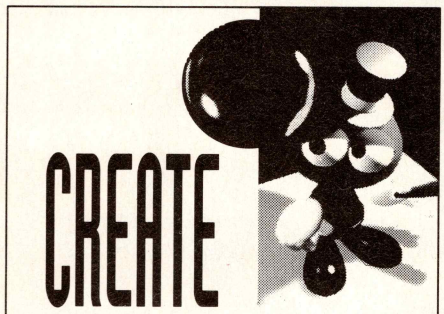
Art: Juanne Michaud

Michael Fuller
Address Withheld

...A few years back, I "discovered" the *Star Trek* Universe on TV and have been an enthusiast ever since. I too am, as all fans are, saddened to see *The Next Generation* go off the air, but I consider *Deep Space Nine* a worthy successor to the series. My take on the SF genre in general is rather more in a vein of social fiction—I like it best when it has something to say about the way we, and our societies, function in the here and now. Take William Gibson's Sprawl stories (*Neuromancer*, *Mona Lisa Overdrive*) as an example.

Perhaps that is why I am so satisfied with *DS9* taking up the issues of racial and religious intolerance, dissent, imperfections, all these things that did not really get addressed in Gene Roddenberry's idealized universe. Also, I appreciate the fact that there is less emphasis on action and more on character development, ethical quandaries, etc. In a way, I feel that *DS9*, having been freed of the straitjacket of *Star Trek* Utopian rules, is developing into a much better show than *The Next Generation* ever was. I remember watching the first season of *TNG* and being completely turned off by atrocious writing and acting (what a surprise it was then for me to "rediscover" the show in its fifth season). Compared to that, *DS9* is light years away already. Some of the first season shows, most notably the magnificent "Duet," but also "Progress" and "In the Hands of the Prophets," were as good examples of writing as the best of *TNG* (my favorite *TNG* shows have been "The Inner Light" and "The Measure of a Man").

Actually, "Duet" is the best drama that I have seen on TV in recent years, period. It is virtually a remake of "The Man in the Glass Booth," but that is OK, since its topic is so relevant in today's reality, with atrocities being committed and ethnic cleansing in Bosnia, East Timor and Africa, and people questioning, or forgetting about, the Holocaust. I don't believe that SF can seriously reflect what the realities of a world 500 years into the future might be—if it could, it would not be comprehensible to us on many levels anyway. But what it can do is discuss topics in an SF disguise which usually don't get aired on mainstream TV, or don't reach a wide audience, and this is exactly what *DS9* seems to be attempting to do. For that, all the power to Rick Berman and his staff of writers and actors on the show. And, coming back to "Duet," the show's guest star, Harris Yulin, did such a ter-



CREATE

YOUR CAREER IN

ANIMATION

COMPUTER AIDED DESIGN · ANIMATION TECHNOLOGY
·ELECTRONIC IMAGING

ART

CARTOONING · STORY BOARDING · ILLUSTRATION

- Two-year programs
- Housing
- Employment assistance
- Financial aid to those who qualify

CALL TODAY! CLASSES START JANUARY 9.

(800) 275-2470

THE ART INSTITUTE OF PITTSBURGH®
526 PENN AVENUE, PITTSBURGH, PA 15222-3269

rific job as Marritza, and Nana Visitor as Kira more than rose to occasion in this one.

Talking about Major Kira's character, in some episodes Visitor's acting tends to be one-note (like a permanently pissed-off gym instructor), but I believe she will improve and make her character more multidimensional. She is my favorite character on *DS9* and I am very glad to finally see strong females on the show. I also like what the writers have done with Dax's character—initially I thought her to be too flaky, but now she's becoming more interesting. Actually, I enjoy almost all the characters on the show: Dr. Bashir, Quark and Odo (the great odd couple), even Sisko's quiet but powerful presence. The one I like the least is, surprise, the *Enterprise* transplant, Chief O'Brien, but then, the *Enterprise* crew haven't been all that perfect as well, and everybody has their own favorites (mine have been Picard and Data). Anyhow, I am looking forward to many seasons of *DS9* as well as *Voyager*.

Goshi Zywno
Willowdale, Canada

...I found it interesting that the character of Yale on NBC's *Earth 2*—a "reprogrammed" criminal—is played by the show's lone black cast member. Apparently, even in our future, it's black males who represent the criminal element.

Kim Gruenwald
6856 S. Sycamore Street
Littleton, CO 80120

...In August, 1988, *TV Guide* produced a four-part series titled "Television as Value-Setter." The fourth part dealt with minorities. The large, bold title type stated: "Yes, There Are More Blacks on TV—but Mostly to Make Viewers Laugh." All sitcoms aside, six years later this fact remains generally true.

But let's hear it for the science-fiction genre! With the recent exception of a few afternoon TV soaps and a prime-time series or two, *Star Trek* spinoffs *The Next Generation* and *Deep Space Nine* have led the way with serious and dramatic African-American characters. Recent shows like *seaQuest*, *Babylon 5*, *M.A.N.T.I.S.* and *Earth 2* have added to the positive TV depiction of blacks (albeit restraining their range of romanticism, power, anger and sexuality).

Recently, I had to mimic Mr. Spock's one raised eyebrow technique. I found LeVar Burton's character on *ST:TNG*, Dorian Harewood on *Viper* and Carl Lumbly's on *M.A.N.T.I.S.* are all physically challenged. One could speculate that the adversity of each character's persona was designed to make them less threatening. In the marketing scheme of things, this is *one* trend no studio exec or advertiser would ever publicly admit.

Michael Alexander
P.O. Box 84
Oxnard, CA 93032

SEA CREWS

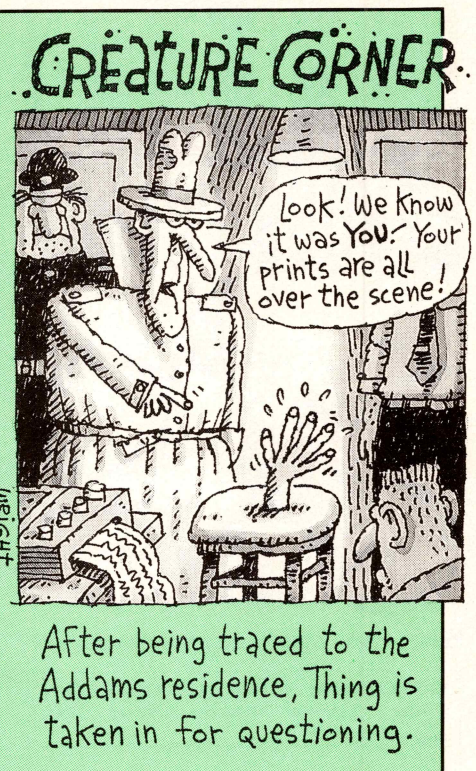
...*Aloha!* I am writing in response to three letters that were published in issue #207 concerning *seaQuest*. Apparently, three *seaQuest* fans were upset about another letter that criticized the show (Montgomery Lopez, #201). I share their opinion of the program; I have watched and enjoyed the series since the pilot episode, and have been a loyal viewer since.

I was a little disappointed at the decision to destroy the submarine at the first season's end, and rather disappointed to learn that four of the stars would not be returning. They will be missed. The ambitious second season premiere was very impressive. I'm glad to see more action-oriented writing. Although the new direction the program has taken is different, it certainly looks as though this year won't be a disappointment for those of us who have been watching.

I'm at that age where most would say the only reason I watch *seaQuest* is because of Jonathan Brandis. It's not. I do like the fact that there is a teenager on the show, and though I realize Lucas Wolenczak is no ordinary 17-year-old boy, he is someone I would like to model my own educational goals after. I won't be graduating college anytime soon, as Lucas has, but I would still like to think of myself as a bright person. It's pleasing to see someone my age portrayed as a great achiever, someone whose knowledge is on a level comparable to adults. Sometimes the more "realistic" teenagers (who are often suffering a chronic case of "hormoneitis") portrayed on other programs glorify being the class goof-off, the kid always in detention. These teens are the most popular kids in school. These same shows also like to degrade those who are really smart, labeling them as "geeks." Lucas has a great balance of intelligence and "coolness."

My three younger cousins (who enjoy watching *Star Trek* and *seaQuest*) like to call it a show that "doesn't insult our intelligence. We learn cool stuff from these shows." Although it sometimes is difficult to understand the military/submarine/computer/scientific jargon (and some of the other big words they use), remember how great it is to have a diverse word bank. As I like to think, "it's dangerous to use one's entire vocabulary in a single sentence." If you don't know what it means, *look it up in the dictionary!*

I disagreed with Montgomery Lopez's comment that *seaQuest* was a subjective production. I never thought the decision to pass up a minority as captain to be discriminatory. Commander Ford has helmed the sub many times, and in one episode even said, "Bridger allows me to be captain a lot." He is very much a leader in the *seaQuest*'s well-integrated crew—respected, and in control. Ford, Hitchcock and Miguel Ortiz (Marco Sanchez) were characters that displayed the show's concern



ALREADY CONFIRMED:
Rene Auberjonois, Armin Shimerman, Marina Sirtis, Majel Barrett Roddenberry, Walter Koenig, Robin Curtis and more to be announced!

SEATREK 95

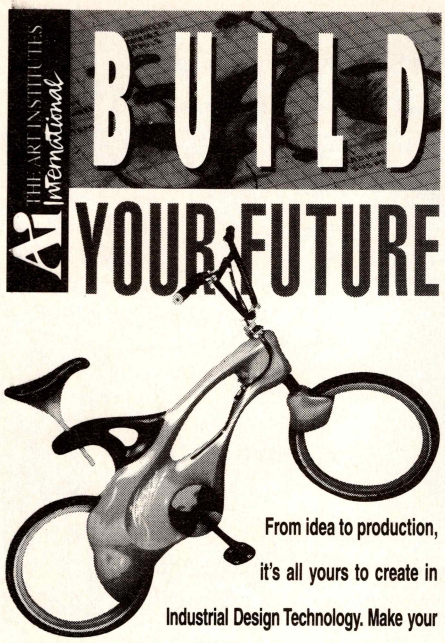
Cruise the warm, sparkling blue waters of the Caribbean in the company of a dozen actors and behind the scenes personnel from Star Trek, Star Trek: The Next Generation, Deep Space Nine and Voyager. Seatrek is the perfect combination of sea-going holiday and Trek convention, with a built-in vacation to boot. There's always plenty to do at our ports-of-call, including beach party with the stars.

Seatrek 95 is the sixth voyage organized by Seatrek Enterprises, creators of the original Star Trek cruises. We have payment plans, Trek Partner sharing plan for those travelling alone, charge card approval, discount airfares, Disney packages, and other travel services.

For FREE brochure and more information, send an S.A.S.E. business size envelope to: Seatrek 95, 8306 Mills Drive, Box 198, Miami, FL 33183 or phone 800-326-8735 or (305)388-2890

CRUISE AGAIN WHERE NO FANS HAVE CRUISED BEFORE!

JUNE 10–17, 1995 FROM MIAMI TO SAN JUAN, ST. THOMAS & ST. MAARTEN.



From idea to production, it's all yours to create in Industrial Design Technology. Make your ideas a 3-D reality for movies, museums and manufacturers.

CHOOSE ONE LOCATION

☐ Denver ☐ Ft. Lauderdale ☐ Philadelphia ☐ Pittsburgh ☐ Seattle

Name_____

Phone_____ SC35

Address_____

City_____ State____ Zip_____

THE ART INSTITUTES INTERNATIONAL, 300 SIXTH AVE., DPT. 35, PITTSBURGH, PA 15222

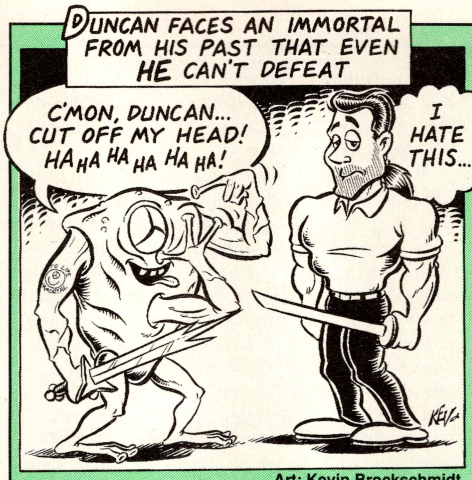
1-800-525-1000

© THE ART INSTITUTES INTERNATIONAL®, INC. 1994

24th Century Battle Knife (KLNGN Tri-Blade Automatic)	275.00
24th Century Battle Knife Sheath	75.00
24th Century Curved KLNG "Bat La" (Alum.)	170.00
Mini KLNGN Batla (wear around the neck)	30.00
Backlit 8x10 Lite Panels Eng., Sci., Med., Tactical	175.00
8 x 10 St.-NG Backlit Negatives Only Without Panel (ea.)	30.00
Build Your Own ST.NG Science Tricorder Manual	35.00
OMNIBOT Vol. 14" High Sensor Robot Assem.	275.00
X-Files T-Shirts	20.00'
MARTO SWORDS FROM SPAIN	
Highlander I Dragon Head Sword (Kitana)	275.00
Conan Sword	350.00
Robin Hood Sword	350.00
Excalibre Sword	350.00
Marto Sword Catalog	15.00
Highlander T.V. (Quixote "Richie" Sword)	295.00
Highlander III Dark Magic (New Movie Sword)	275.00
IBM DOS/WINDOWS COMPATIBLE SOFTWARE	
Federation Art a Pictorial Database of ST., ST.NG., DS9	30.00
ST.NG. Digital Video Still Scene Highlights	30.00
ST. Digital Video Still Scene Highlights	30.00
Full Trek (ST.NG. Animated Ship Chase Scene)	25.00
Federation "Ships Panels" Eng. Sci, Med. Etc.	30.00
Federation Battle Scenes ST.NG Battle Style Scenes, Vol 1.	30.00
Federation Battle (ST, ST.NG) Scenes	30.00
Federation WinTek A Virtual Reality, ST. Windows based comp. game	30.00
Saver Maker (create your own screen savers)	30.00
Federation Cursors (80 ST.NG Cursors)	30.00
Federation ST.NG Ship Schematics	30.00
Federation Sound FX Vol. I ST.NG Style SFX	30.00
Federation Sound FX Vol. II ST.NG. Style SFX	30.00
Federation Sound Vol. I, ST.SFX	30.00
Federation Sound Vol. II, ST.SFX	30.00
Federation Clip Art (ST, ST.NG, DS9)	30.00
Lion King Picture Library	30.00
Animated Ships Panel (ST.NG) with Sound FX	30.00
Star Wars Image Library	30.00
Trek Wars Animated Spoof on SW and ST	30.00
ST.NG (CD-ROM) Technical Manual (IBM/MAC)	79.95
PURCHASED AT AUCTIONS (Studio Props)	
Star Wars Light Sabre (3 Available) (Non-Working)	960.00
Han Solo Blaster (1896 Mauser)	1,500.00
Alien Locator (1 available) Working Model	750.00
5'3" Promotional Robot (from Ice Pirates) Working Model	8,000.00
Star Wars Storm Trooper Riffle (Non-Working)	1,200.00
Logans Run Working Flame Pistol	1,500.00
Tales of the Crypt - Crypt Keeper Head (Remote Control)	850.00
Lost in Space Ray Gun	750.00

Please Call for Studio Props Availability (changes daily), & Shipping Prices. Payment by Money Order, Certified Check, AE, MC, Visa, Discover, Optima. No Refunds! Exchanges Only! All swords add $20.00 S&H. Make all check payable to

VIDEO MEMORIES
1276 Holiday Park Dr., Wantagh, NY 11793
(516) 783-5450 (Dealers Inq. Welcome)



Art: Kevin Brockschmidt

for both racial *and* sexual equality. The fact that there are women on the *seaQuest* at all implies sexual equality, because the military today doesn't commission women to subs. I hate to see that someone automatically thinks that *seaQuest* is a racist show just because a white male is the lead player. I agree with S.W. Newcombe's statement, "[Don Franklin's limited experience can't] match [what] Roy Scheider brings to the role of Bridger."

I also agree with Newcombe and Gayle Stever's comments about Captain Bridger. Nathan is the most influential character on *seaQuest*, and Scheider's portrayal of the man is certainly something to be commended. Few actors on television shows now have the screen power he does. I have been a great fan of Scheider (and Steven Spielberg) since *Jaws*, which I saw when I was seven. Bridger is a great role model, being a compassionate leader with an obvious sense of virtue, and a paternal figure for Lucas. He champions harmony and diplomacy over the *seaQuest*'s destructive potential. He leads using gentle, almost fatherly strength and persuasion rather than brute force. Though the submarine wields great power, Bridger always seems to remind his crew that her name is *seaQuest*, and not *conQuest*.

The show has great potential, and NBC probably saw that when they renewed it for a second season. Teenagers have proven to be its primary audience, which is the reason for its new aspirations. The fact that its ratings are not that high and that critics gave it negative reviews (what do critics know?) won't hide the fact that several teen polls (taken from kids aged 10-17) ranked *seaQuest DSV* as a favorite program, often coming in at the top. Jonathan Brandis may have a lot to do with it, because his popularity is skyrocketing, but many times, as it is with me, parents tune into what their children are watching. My parents liked what they saw. It's hard to get a show like that, especially an SF program. My co-worker told me that she and her elementary school-aged boys sit down after dinner on Sunday nights and "dive into a world that was always magical [the ocean], and is now exciting...and on the verge of becoming reality [the *seaQuest* world]." Both she and her husband enjoy sitting with their sons watching Captain Bridger, Commander Ford, Lucas Wolenczak and Ensign Darwin take on whatever Admiral Noyce throws at them.

There are several ways *seaQuest* resembles *Star Trek*, no denying that, but I'm not so sure it's fair to say that *seaQuest* has tried to jump on the *Star Trek* bandwagon. Any show that centers around a military-run vessel risks looking like any other and, additionally, being just as monotonous. The *seaQuest* may have started her voyages that way, but I saw much improvement as the season came to a close. It's given that it will probably never be as long-running or enormously popular as *Star Trek*, and there most likely won't be a *seaQuest: The Next Generation*, but it's clear that the stars and producers have great faith in the show, as do many of its fans. I do.

Michele Raralio
Address Withheld

SINCLAIR'S FAREWELL

...Just wanted to drop a line or two and say thanks for the interview (#208) with Michael O'Hare. It was well done, extremely well done. As an on-line person, I have read many of J. Michael Straczynski's comments concerning O'Hare, all of them positive. But I think after this article I will disagree with Straczynski. He is not a "nifty guy"; he is a class act.

The character of Jeffrey Sinclair did not catch me at the beginning of *Babylon 5*, I must confess. He grew on me in subtle ways and, before I fully realized it, I was hooked. Not an unusual reaction. In my discussions with other fans, it happened frequently. I credit O'Hare with that. The character of the Commander with the walls constructed around him was difficult to break out of, but we saw it and we liked it.

I also liked O'Hare's comments concerning male roles on television. It was a little chilling since I had written to Warner Bros. about the subject less than three weeks prior to reading the article. As a woman and a mother, I agreed with him wholeheartedly. My son, too, had gotten hooked on Sinclair. Solid male role models are difficult to find. I'm glad he found Sinclair. And in a genre we both enjoy.

Commander Sinclair will return at least once this coming season. It is my strongest hope that this will expand over the coming season into many appearances. I see no reason not to. To my way of thinking, it could only serve to deepened and broaden the story of *Babylon 5*. But my most fervent wish is that at the beginning of the third season Commander Jeffrey Sinclair will return to *Babylon 5*.

Shelia Hudnall
Address Withheld

ALAS, PUPPET MASTERS

...Trust no one...especially those selling theater tickets to *Robert A. Heinlein's The Puppet Masters* (the author's name is included in the title, presumably, to avoid confusion with the *Puppet Master* direct-to-video series rather than for added marquee value). The movie, sad to say, is nearly a complete stiff. Filmgoers expecting thrills and chills will be hard pressed to find either. A sense of wonder is also absent. Suspension of disbelief is never achieved. The acting is solid mahogany, and the production values are only passable. Worse, there's nothing, repeat, nothing new or original present; it has all been done before and done better elsewhere.

That's a pity. The novel *The Puppet Masters* came out in 1951, predating the conceptually similar *Invasion of the Body Snatchers* films, *Invaders from Mars*, *The Brain Eaters* and others reflecting the McCarthy era, Cold War hysteria and communist witch-hunts. What these movies have in common are the notions of thought control and bodily possession or impersonation by "group mind" extraterrestrials. This preoccupation extends into television, surfacing as episodes of surreptitious alien manipulation in shows like *The Outer Limits* (e.g. "The Inheritors") and *Star Trek* ("Operation—Annihilate"). Besides intrusions from outer space, Heinlein's work may also be a precursor for a different genre. The hi-tech, supersecret agent protagonists of the book could well be the role models for James Bond and *The Man from U.N.C.L.E.*

In returning to the source material, the filmmakers provided an experience akin to opening a looted retail store or visiting a desecrated temple. The only things left untouched in the novel are its

jingoism and embarrassing sexist attitude. Dressing the story up with gelatinous, gooey *ALIEN*-type creature effects and an *X-Files* publicity slant is clearly too little too late.

Al Christensen
Tacoma, WA

TOP OF THE WORLD, MA

...Having picked up issue #209, and just skimmed through it, I have a couple of comments to make.

First of all, David Hutchison writes in Videolog that "Jules Verne's *Island at the Top of the World* joins the Walt Disney Family Film Collection priced at $19.99 in VHS. Filmed in 1974 by director Robert Stevenson, this translation of Verne's story to big screen doesn't come anywhere near the brilliance achieved with Disney's first Verne outing: the Richard Fleischer-directed *20,000 Leagues Under The Sea* (1954)." Of course it does not, and one of the main reasons is that Verne *never* wrote a story entitled *Island at the Top of the World*. The movie is based, instead, on a contemporary Verne-*like* novel [Donald Gordon Payne wrote *Island* under the name Ian Cameron]. The error is understandable, though—movie publicity at the time played upon the similarities that the novel had with the type of story Verne often wrote, while ignoring the fact that the main characters had little in common with Verne's character types. Also, Verne's stories, fanciful as they were, were based on extensive research; *Island at the Top of the World* is more fairy tale than SF, and consequently has little to do with fact at all.

Secondly, I would like to nod my head in agreement with Kerry O'Quinn's Bridge column regarding *The Shadow*. I have been feeling this way for quite a while about not only current movie heroes, but many comic-book heroes, too. Ever since *The Dark Knight Returns* in comics, and the first *Batman* movie, it has been fashionable to portray heroes as characters with dark psychological underpinnings. Although I respect these two visions of the Caped Crusader on their own terms, I feel that once is enough on the "dark" theme, and I really don't need to see it played over and over again on the theater screen and on the magazine racks. To put it succinctly: If given the choice of seeing *Star Wars* or *Darkman*, I'll take Luke Skywalker & Co. nine times out of ten.

We need our heroes to represent our ideals to us; it reminds us of our own moral duty to our fellow man and environment, as well as allowing us to experience the purest form of catharsis that an artistic experience of some sort can provide. For example: Hamlet is another character with dark psychological underpinnings, but when he kills Claudius, we root for him. Why? Because Claudius usurped the throne and killed the King. Therefore, by killing Claudius, Hamlet is setting the situation to rights, and by doing so, *he does the right thing!* (Not that killing is *ever* the right thing to do; in good drama it is usually—if done by the hero—a symbolic way for him to overcome evil that surrounds him.)

Patrick S. Poplin
Address Withheld

TREK TOONS

...After years of attending *Star Trek* conventions, and reading many books about the making of the series, I've come across a glaring omission in the series' history. Nobody seems to want to talk about the animated *Star Trek*. William Shatner makes a single-line reference to it in his *Star Trek Memories*, and Mike Okuda completely ignores it in his book *Star Trek Chronology*. Nobody asks guests at conventions for stories about their involvement in the show, even though it spanned 22 episodes over two years.

Some people might say that they are embarrassed by the cartoon show, and with some episodes this is understandable. We could have done without a 40-foot-tall Spock clone (with apologies to the writer, Walter Koenig), and shrinking the crew down to one inch in height isn't very scientific.

However, I would submit that *Star Trek* the animated series is more of a continuation of the original series than the movies or *Next Generation*. Not only are the uniforms, the ship and the sets the same as the original, but witness the reappearance of the Tribbles, Captain Koloth, Sarek, Amanda, the Guardian of Forever, Andorians, Orions, even

Art: Dave Garcia

Bob Wesley, now a planetary governor. And Harry Mudd came back, as did Cyrano Jones.

For those that remember "Yesteryear" as the only episode worth any attention, I would have them watch "Jihad," "Eye of the Beholder" and "The Pirates of Orion." I'm not saying the animated series was an exact copy of the original, but possesses more of the familiar elements than *any* incarnations since then, and as such, deserves more attention than many people seem to give it.

Steve McKinnon
Toronto, Ontario

SUBSCRIBER SERVICES

Missing copies? Moving? Renewals? Receiving duplicates? Subscription questions? Write directly to:

STARLOG
Subscriber
Services,
P.O. Box 132
Mt. Morris, IL
61054-0132

NEW SUBSCRIBERS ONLY:
Do **not** send money order to above address. See subscription ad this issue.

Attach Mailing Label Here

Inquiries addressed to editorial offices **only** delay your request.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

ANOTHER EXCITING TREK VACATION ADVENTURE PRESENTED BY

CRUISE TREK 95©

"The Bermuda Discovery"

August 27 - September 3, 1995 • Sailing from Boston to Bermuda

ATTENTION ADVENTURE SEEKERS:
Be a part of a **BOLD EXPLORATION** into the Mysteries of BERMUDA
This is it!
THE TREK CRUISE CONVENTION & VACATION ADVENTURE OF THE YEAR!

Picture yourself on powdery pink sand beaches; swimming and snorkeling in warm clear turquoise waters; discovering the mysteries of a land whose beauty defies description. Now imagine doing all this right along with several of your favorite actors who have appeared in Star Trek®. Join us for CRUISE TREK 95: The Bermuda Discovery, The adventure continues . . .

- ***Meet cast members & behind-the-scenes personnel from the movies and series***
- ***Enjoy 7 days and nights of exciting Trek activities on land & at sea***
- ***Your fare includes state-of-the-art stateroom accommodations; all meals & entertainment; Star Trek® activities, autographed photos & T-shirts & more!***
- ***Trek shares, payment plan, other travel services available***

To receive more information on this cruise and to get on our mailing list for future Cruise Treks, send an S.A.S.E to: CRUISE TREK, P.O. Box 2038, Agoura Hills, CA 91376-2038 or call (818) 597-2940. May only be booked through Cruise Trek. Only Cruise Trek passengers will attend the Trek events. Be sure to mention in which magazine you saw our ad.

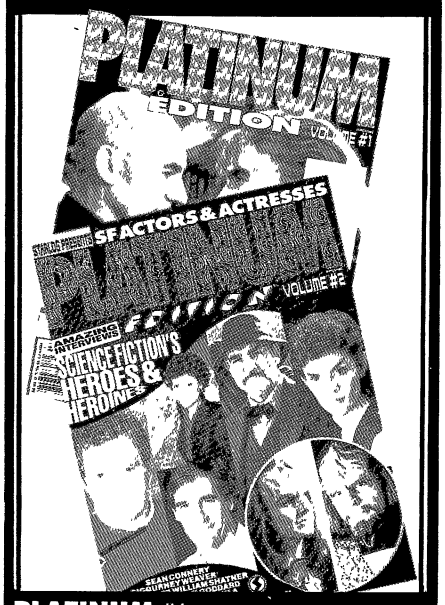
Paramount Pictures is in no way associated with Cruise Trek 95 which is produced by CRUISE TREK and CRUISES CRUISES CRUISES, Inc. Star Trek®, Star Trek: The Next Generation®, Star Trek: Deep Space Nine®, and Star Trek: Voyager® are registered trademarks owned by Paramount Pictures. No infringement is intended.

STARLOG presents

PLATINUM

Editions

It's a new experience from STARLOG PRESS: A deluxe, all color magazine, published quarterly, each issue devoted solely to *one* topic, exploring it in depth from every angle possible!



PLATINUM #1
Writers of SF-TV
PLATINUM #2
SF Actors and Actresses
PLATINUM #3
Makers of Science-Fiction

Send cash, check or money order to.
STARLOG PRESS
475 Park Ave So, 8th Flr.
NY, NY 10016

PLATINUM Back Issues!
Please indicate quantity being ordered.
Send me ___**#1** ___**#2** ___**#3**
$9 each ($6.95 + $2.05 postage & handling)
FOREIGN: **$11** ($6.95+ $4.05 postage & handling)
Canadian residents *must* add 10% sales tax.

Total Enclosed: $ _____
Method of Payment:
❑ Cash ❑ Check ❑ Money Order
❑ Visa ❑ MasterCard ❑ Discover

Account No.
Card Expiration Date: ____ / ____ (Mo. / Yr.)
Your Daytime Phone #: (____)_____

Print name as it appears on your card

Street

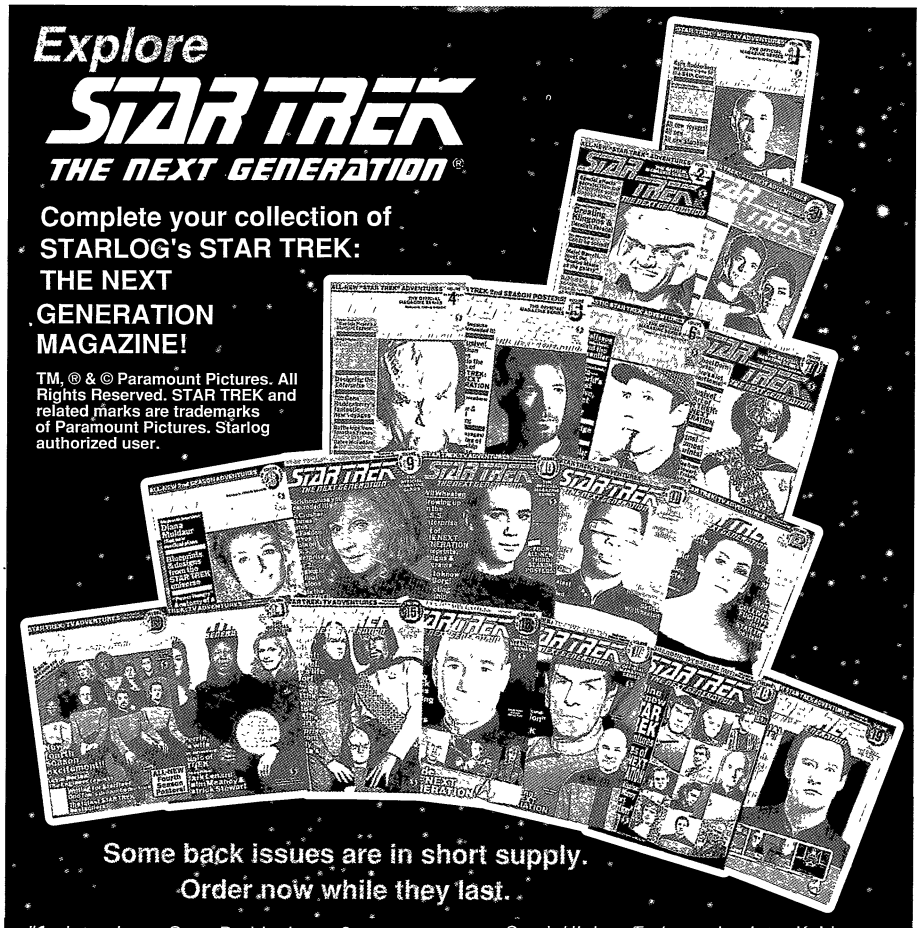
City State Zip

Your signature
If you don't want to cut out coupon, we accept written orders. Please allow 4 to 6 weeks for delivery

Explore STAR TREK THE NEXT GENERATION®

Complete your collection of STARLOG's STAR TREK: THE NEXT GENERATION MAGAZINE!

TM, ® & © Paramount Pictures. All Rights Reserved. STAR TREK and related marks are trademarks of Paramount Pictures. Starlog authorized user.



Some back issues are in short supply. Order now while they last.

#1 Interviews: Gene Roddenberry & cast. "Encounter at Farpoint." Posters. **$7**.
#2 Majel Barrett, John de Lancie, Tracy Tormé, Michael Westmore. Special FX & makeup designs. **$7**.
#3 Marina Sirtis, Jonathan Frakes. Four synopses. Posters. **$7**.
#4 Patrick Stewart, Michael Dorn. *Enterprise* designs. **$7**.
#5 Jonathan Frakes, Guy Vardaman. Eight synopses. Posters. **$7**.
#6 Nine synopses (completing Season 1). Bridge sets. Posters. **$7**.
#7 Michael Dorn. Weapons, technology & uniform designs. **$7**.
#8 Diana Muldaur. *Trek* comics scribe Howard Weinstein. Posters. **$7**.
#9 *Trek* comics scribe Michael Jan Friedman. Nine synopses (completing Season 2). Posters. **$7**.
#10 Directors Rob Bowman & Corey Allen. *Next Generation* art. Posters **$7**.
#11 Jonathan Frakes. Nine gatefold posters. Five synopses. **$7**.
#12 Gates McFadden, Marina Sirtis. Special FX. Posters. **$7**.
#13 LeVar Burton, Ronald D. Moore. Seven synopses. Posters. **$7**.
#14 Composers Dennis McCarthy & Ron Jones. Mark Lenard. Seven synopses (completing Season 3). **$7**.
#15 Michael Dorn, Rick Sternbach, Michael Okuda. Ten synopses. **$7**.
#16 Costume designer Bob Blackman, writer Sarah Higley, *Trek* novel painter Keith Birdsong. **$7**.
#17 Director Cliff Bole, Marina Sirtis, Leonard Nimoy. Seven synopses (completing Season 4). **$7**.
#18 Composer Jay Chattaway, Leonard Nimoy. Nine synopses. **$7**.
#19 ALL-DIRECTORS ISSUE! David Carson ("Yesterday's Enterprise"), Marvin Rush ("The Host"), David Livingston, Rob Legato, etc. **$7**.
#20 Director Robert Scheerer, Bebe Neuwirth. *Trek* trivia quiz. **$7**.
#21 Directors Rick Kolbe & Les Landau, writers Peter Allan Fields & Naren Shankar. Eight synopses. **$7**.
#22 ALL-WRITERS ISSUE! Brannon Braga ("Reunion"), Hannah Louise Shearer ("Skin of Evil") & 13 others. **$7**.
#23 Directors Robert Lederman & Timothy Bond. Writers Ron Jarvis & Phil Scorza. Seven synopses (completing Season 5). **$7**.
#24 Directors Chip Chalmers, Russ Mayberry & Robert Becker. Writers David Kemper, Kasey Arnold-Ince. **$7**.
#25 100-page issue. LeVar Burton, Brent Spiner. Cast mini-interviews. Fifteen synopses (completing Season 6). **$10**.
#26 Brent Spiner. Directors Gabrielle Beaumont, Alex Singer, Peter Lauritson. Directors' checklist. **$7**
#27 Available February '94. **$7**.
#28 Available April. **$7**. **#29** Available June. **$7**.
#30 Available August. **$7**.

STARLOG PRESS
475 Park Avenue South
NY,NY 10016

Send cash, check or money order

Send these back issues:
#__ #__ #__ #__ #__ #__ #__ #__ #__ #__ #__ #__
#__ #__ #__ #__ #__ #__ #__ #__ #__ #__ #__ #__

Plus:**Postage & Handling**_____
(One magazine: Add $2. Up to five: Add $3. Six or more: $5. FOREIGN: $4 per magazine)

Total Enclosed: _____
Method of Payment:
❑ Cash ❑ Check ❑ Money Order ❑ Visa
❑ Mastercard ❑ Discover

Account No.

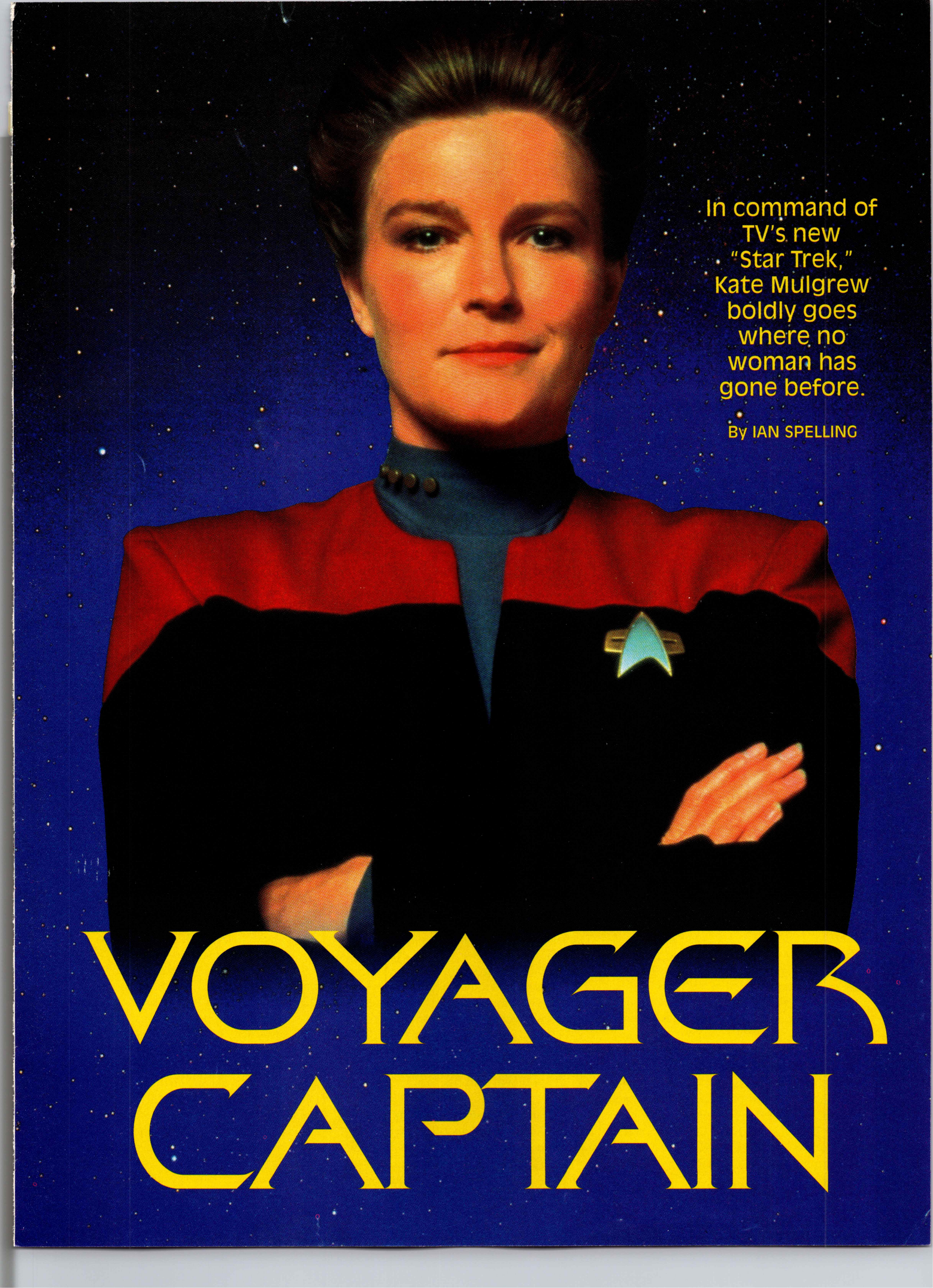
Card Expiration Date: _____ /_____ (Mo./Yr.)
Your Daytime Phone # ( ) _____

Print name as it appears on your card

Street

City State Zip

Your signature
If you do not want to cut out coupon, we accept written orders. Please allow 4 to 6 weeks for delivery



In command of TV's new "Star Trek," Kate Mulgrew boldly goes where no woman has gone before.

By IAN SPELLING

VOYAGER CAPTAIN

All Voyager Photos: Copyright 1994 Paramount Pictures

Surrounded by the best crew a captain could want, and the best cast a new show could ask for, Kate Mulgrew is ready to lead *Star Trek: Voyager* into the future.

It's very hard work, very challenging work. I'm working on so many different levels as Kathryn Janeway that my vigilance to my craft has been exercised, particularly for the television medium, to its fullest capacity. But, by my reckonings, it will remain that way," promises Kate Mulgrew, as she relaxes in her trailer on the Paramount Pictures lot after filming a scene for *Star Trek: Voyager*. "I have to transcend all the normal garbage that gets in the way of good acting. Acting well is my ultimatum, my objective. Janeway, and making her a believable character, is what it's all about."

Captain Kathryn Janeway, of course, proudly commands the starship *Voyager*, which serves as home to a crew of about 140, and is the focal point of the newest *Star Trek* adventure. In the pilot episode, "Caretaker," Starfleet has called the *Voyager* and Janeway into action to find a Maquis vessel. Ultimately, an interstellar displacement wave leaves both ships trapped in a far-off region of space, more than 70,000 light years and 70 years from their home, forcing the Starfleet and Maquis crews to bury the hatchet and join forces to find a way back. Janeway remains in the captain's chair, with the former Maquis captain, a Native American named Chakotay (Robert Beltran), as her First Officer. Tom Paris (Robert Duncan McNeill), a former Starfleet officer turned Maquis renegade who had been languishing in a Starfleet prison, is tapped by Janeway to pilot the *Voyager*.

Also by Janeway's side are Tuvok (Tim Russ), a full Vulcan who serves not just as Tactical/Security officer, but also as Janeway's confidant and the ship's calming influence; Harry Kim (Garrett Wang), a recent Starfleet Academy graduate working as Ops/Communications officer on his first and, quite possibly, only mission; B'Elanna Torres (Roxann Biggs-Dawson), a half-Klingon/half-human former Maquis whom Janeway chooses over a Starfleet officer to be Chief Engineer; Neelix (Ethan Phillips), an exotic-looking Talaxian whom the *Voyager* crew picks up and employs as the ship's cook, guide and utility man; Kes (Jennifer Lien), Neelix's assistant and girl friend, who is an Ocampa with a lifespan of only nine years; and, finally, Doc Zimmerman (Robert Picardo), an emergency holographic medical program with no bedside manner whatsoever, who becomes the *Voyager*'s sole physician after the ship's doctors are killed in the pilot.

It's an interesting situation for Janeway, who is definitely a creature of her time. She's a scientist by passion and by legacy—her father was a brilliant scientist as well. But at Starfleet Academy Janeway came to appreciate the regimentation of the military and combined the two disciplines to embark on a respected career in Starfleet. "She has a sense of command that simply *is*, and it's not off-putting. That's true of every real leader we've ever seen," argues the actress. "Leadership-style command has to embrace, but it has to be firm. She's warm, compassionate, very strong. She can be fierce if necessary. She can be abrupt if absolutely necessary, and there will be no nonsense about who is in charge when she is in command.

"However, she's open to suggestions. The writers are already very attuned to that. Many times, you'll see Janeway change a thought or an opinion in mid-sentence because she understands that B'Elanna has an angle on a situation that she missed, or Chakotay says something that makes great sense and she changes her thinking. There's a wonderful flexibility in the middle of this tower of strength. Then, deeply and profoundly, I, as Janeway, am a woman. She's very much a creature of the Earth. She is always remembering the past, and her own past, especially when she's in her Ready Room, which I happen to adore. She's left a man she loved and her dog behind. So, Janeway has a conflict that greatly parallels my own life. I love to act, but I also love to be with my children. I love to read and I love my friends. I love to think. I love intimacy and contact, but acting often takes me away from all of that longer than I care for it to.

"So," she continues, "all of these things are working within Janeway at all times. If I can convey that, which I'm trying hard to do, beneath all the very difficult, highly technical *Star Trek* language, then I'll be pleased. Ultimately, at its base, is the simplicity of somebody who loves what she does, but, in great part, remains attached to what and where she came from."

Staff Report

Mulgrew sees many challenges ahead for Janeway, the first of which is getting to know and commanding the respect of the Maquis officers who've teamed with the *Voyager* crew. "I think I'll have a lot to do with Paris because there's a chemistry between him and Janeway, and because he's

---

IAN SPELLING, veteran STARLOG correspondent, writes the weekly "Inside Trek" column for The New York Times *Syndicate. He previewed* Voyager *in issue #211.*

"She has a sense of command that simply *is*, and it's not off-putting," Mulgrew states of her character, Captain Kathryn Janeway, who strides her Bridge confidently.

Photo: Robbie Robinson

piloting the ship. I like Paris' levity," she notes, "as compared to Janeway's, because it really balances things. He's easy. He's the guy at the bar who says, 'I'll take over that flying.' He'll be a friend to Janeway. And, by the way, that balance is there, too, between Robert and me. Tuvok, interestingly, is the guy I lean on. I lean on Tim Russ instinctively as an actress because he's such a fine actor. I completely believe him as Tuvok and so does Janeway. Tuvok's implacable being relaxes me and I trust him. Janeway senses that beneath that unemotional and, for lack of a better term, impervious facade is a great wealth of knowledge and esteem. So, Paris helps me, Tuvok calms me.

"Chakotay fires me up. It's intense between us, conflicted, which is as it should be. It's a lot of adapting. I respect and admire B'Elanna very much. Our characters just got to know each other in the episode we finished today. It's the same with Neelix. The guy is marvelous. Not only is he ineffably charming every time he comes into a scene, but he always comes up with some pearl that becomes indispensable to Janeway in whatever the adventure is. He's constantly surprising Janeway. The other relationships, with Kes, Kim and Doc Zimmerman, we haven't explored as much just yet, but I'm sure we'll be doing that very soon.

"I have to transcend all the normal garbage that gets in the way of good acting."

"I have to tell you, the cast is great, great to a man. Some of them I've come to know a little bit better than others, but that will change," she continues. "As you can see, Robbie McNeill is right across from me. He's always jumping into my trailer, bothering me. I love Ethan Phillips. I just think he's terrific. Tim is great. There hasn't been a lot of time for us all to just schmooze. But already there is a terrific sense of balance and camaraderie and togetherness. Everybody wants this to work. There isn't one bad apple in the bunch."

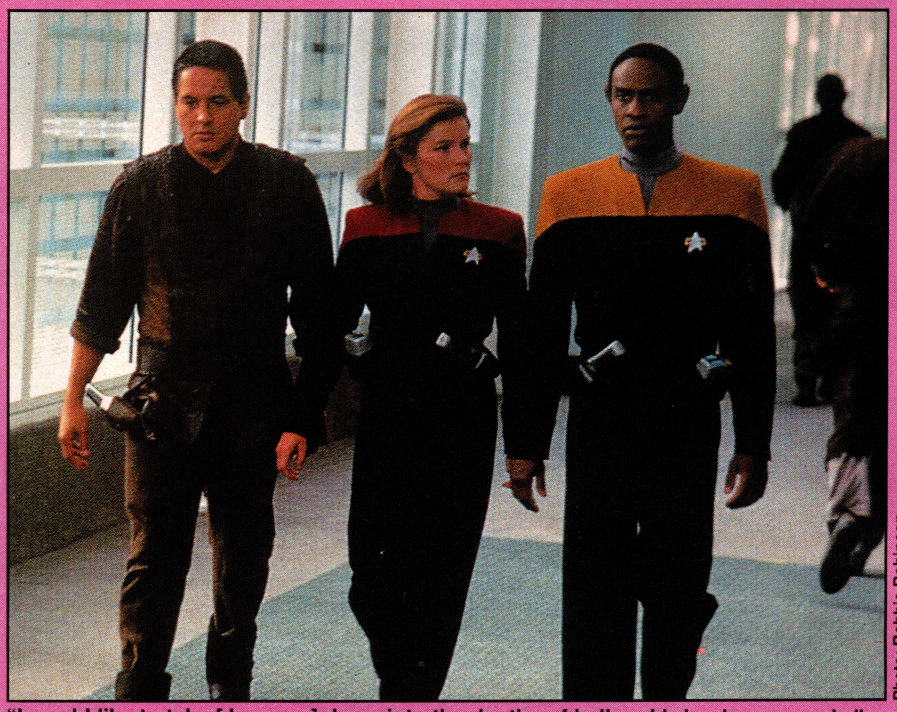
And what about Janeway's personal relationships? "She has left behind her man, Mark, and her dog," reveals Mulgrew. "It's a situation that saddens her a great deal. She realizes she could be in space for a lifetime and there's no contact possible at this point that we know of, though it may come. Thinking about it doesn't bring her any peace."

To escape from the pressures of command and her interrupted personal life, Janeway spends time in the *Voyager* Holodeck, where she can play a mean game of pool. Further, just as Picard loved to wrap himself in the Holodeck universe of Dixon Hill, Janeway turns to Holonovels for entertainment. Such sequences have yet to be filmed, but the writers and producers have informed Mulgrew of some things to come.

Fans may remember Mulgrew for her role as Major Rayner Fleming in *Remo Williams: The Adventure Begins*. "It was a good film, but I wanted it to be better."

All Remo Williams Photos: Joyce Rudolph/Copyright 1985 Orion Pictures

"The real highlight of acting for me is an absolute love of the craft," says Mulgrew, who decided to be an actor at age 13. "It was just in the blood."



"I would like to take [Janeway] down into the depths of hell and bring her up again," Mulgrew notes of her desires for character development.

Design & Layout: Jim McLernon

Photo: Robbie Robinson

"I think a program she is creating is one that involves the 19th century, the Wild West and Mark, the man she left behind. I cross into the Wild West with him," reports the actress. "I think I create children as well, and we all overcome a lot of obstacles. It's a terrific, smart choice for Janeway. That's what I mean when I say she's rooted to the Earth. She has chosen the past, and a basic past, without letting go of her love of discovery. She's still pioneering. There's a robustness to her. She wants to get on a horse and ride. That will be a wonderful way for the audience to see her sadness, her joy, her endless possibilities that simply cannot be expressed on the ship."

The Holonovels, of course, will involve special FX. Though Janeway's Wild West adventure has not yet been staged for the camera, Mulgrew has already spent a great deal of time working in the land of make-believe that is *Voyager*'s elaborate sets and hi-tech FX. "It's all very interesting to me. I've never done it before. It's an integral part of what we do here," she notes, "so I might as well get into it. And that's what I'm doing. I've learned more about camera angles and blue screens and opticals and split screens and all of that, just in the few months I've been here, than you could *ever* imagine. That's just by listening, watching and observing. I can only help myself by learning."

Thus far into *Voyager*, Mulgrew has had little input into her character's development. As with most new shows, an actor walks onto the set to breathe life into a character on a page, a character created by someone else. Only as a series evolves and an actor grows into his or her role does that actor get a say in the character's evolution. Then, usually after a year or so has passed, the writing staff begins to tailor dialogue and stories to the actor's strengths and to the characteristics the actor has imbued into the role.

"Do I want input in time?" asks Mulgrew, repeating the question posed. "I want it *now*. But I've been told no news is good news. I'm a creature of the theater, so I'm used to getting 50 notes after every performance. I haven't gotten many acting notes from the producers, so I have to assume they're pleased. I'm sure, once the show is established, I'll be able to offer my input."

> "We're lying naked on a slab with tubes and needles shoved into us."

Still, Mulgrew already has a firm grasp on her character, whom she describes as an action-oriented captain whose instincts are to move quickly and to be physical. So, expect to see Janeway on Away Team missions and in on the action. Look for her to also be careful and smart and to serve as *Voyager*'s moral center. In fact, Mulgrew suggests that it's Janeway's natural ability to let her morality overcome her first instinct that landed her in the captain's chair.

Technical Difficulties

As for the acting challenges, Mulgrew acknowledges there are many and that, nearly always, they must be dealt with simultaneously. "Let's say that I'm having a conversation with Chakotay and I'm making a call about us leaving a certain planet, and that means obliterating the planet. I'm playing three different things at once there," she explains. "I'm letting Chakotay know I'm in command, that I have to overcome him as both the First Officer and as a male who's used to running his own ship. Secondly, I'm making a decision based on my background as a military person. Third, I'm overcoming my instinct as a woman to possibly say something nurturing. All of that has to be read by the audience *instantly* in what transpires in that scene. It's not good if I just say, 'Look, pal, we're going to do this, and that's it.' You have to see the internal conflict. That's what makes her—I should say that's what *will* make her, if I can do this properly—compelling for people."

A conversation about the strangest thing she has had to do so far as Janeway, not surprisingly, brings Mulgrew back to establishing a believable character. It's obvious that, as *Voyager* strives to find its footing, Mulgrew seeks to explore even the most minute detail of what makes Janeway tick. Everything comes back to character. "Everybody is probably telling you about the scene from the pilot in which we're lying naked on a slab with tubes and needles shoved into us," she says, correctly. "I don't find that stuff strange. That was delightful, actually. I rested for 15 minutes. The strangest thing to do, and again, I hark back to it, is endowing the technical language in these long and complicated scenes with a real inner life. That will be an ongoing theme for me, for all of us.

"The perks of it all are that I'm going and running and getting my phaser. Then, I'm lying on the slab and the probe is going in. That's the fun part. The difficult thing is if I've got five minutes with you in a scene, but we're talking about nothing but gravimetric influx centers and plasmic fields, and we've

still got to get each other and the audience to understand that and be interested in that. I know I keep saying this, but that's the ongoing challenge, and it's of the utmost importance to me."

Of little importance to Mulgrew is the fact that she stepped into the role of Kathryn Janeway after Genevieve (*Coma*) Bujold decided, after just a day and a half of filming as the then-Elizabeth Janeway, that the demands of weekly, hour-long episodic television were simply too much for her to handle. "I wasn't at all concerned. This is a funny thing about me and I hope it doesn't smack of arrogance. But I'm used to shot-out-of-the-cannon situations working in my favor," explains Mulgrew, who admits that her first audition for the part wasn't particularly memorable.

"I'm the second oldest of eight children. I always had to move quickly and incisively growing up. As a young actress in New York City, it served me well. It wasn't that I was fearless, but I loved the challenge of being asked, 'Can you do this tomorrow, because it's virtually impossible?' I always want to say that I can try. So, I was terribly excited to get to audition again and to have this opportunity. Let me constantly remind you that the standards I've set for myself are very high. Everyone expects a lot from me and I want to give it to them."

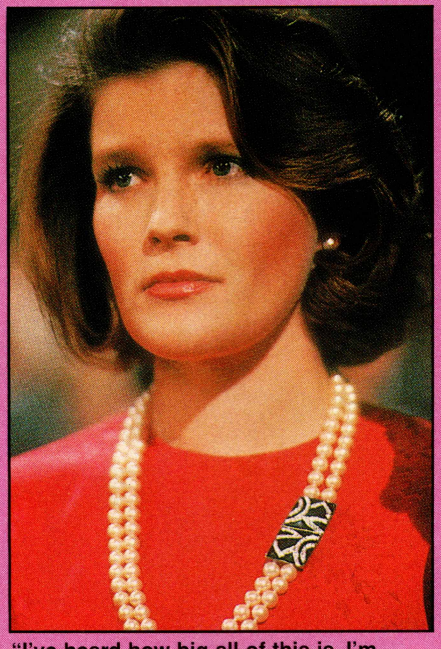
Future Messages

As soon as Mulgrew won the role, she began to immerse herself in the world of *Star Trek*, watching old episodes and turning to one of her best friends, John de Lancie, well known to *Trek* fans as the all-powerful Q, for advice. "I was very aware of *Star Trek*. John and I would watch his episodes of *Next Generation*, then we would talk about them," she remembers. "There seemed to be a high level of writing and a real elevated level of professionalism on the show. When I got the job, they sent me a dozen or so tapes of the show and I was very impressed. I could see how people could get so totally addicted to it. The language alone is extraordinary. These writers sit in a room and come up with it and I couldn't dream up such stuff if my life depended on it. Then, they have the interpersonal stuff going and there's an emotional level, too. It's very, very good work."

It's mentioned to Mulgrew that Marina Sirtis and Gates McFadden often voiced distress over how 20th-century men wrote for 24th-century women, particularly early on, and that their lobbying for better dialogue and, frankly, more to do on *Next Generation* eventually paid off not just for them, but for Terry Farrell and Nana Visitor on *Deep Space Nine* as well.

Mulgrew's eyes narrow. It's clear she has gotten the point, but feels it's a case of mixing apples and oranges. "We're talking about the captain in this instance. That's the ultimate. It really can't be compared to any other kind of role. The captain is almost without gender regarding substance," she stresses. "Anybody in that role, if the captain is the lead role, will be given, or had better be given, substantive dialogue, man, woman or alien.

"Will it be a pioneering gesture regarding the writers, the producers and all of that? Absolutely. But I still argue that Janeway, as the captain, stands apart as a role in a way that doesn't bleed into 'Will this help women?' For me to speak about it as such would be presumptuous, I think, at this point. What we're doing is great. It's terribly courageous of them and it's certainly appropriate. Gene Roddenberry would approve of this. We're looking into the future here, and this would be right at that time. Anyway, I don't really subscribe to what those other ladies have said because it has never really been my experience, *Star Trek* or otherwise. Beautiful writers write beautifully, regardless."



"I've heard how big all of this is. I'm aware of what other *Star Trek* actors have experienced," Mulgrew admits. "But I'm ready for it."

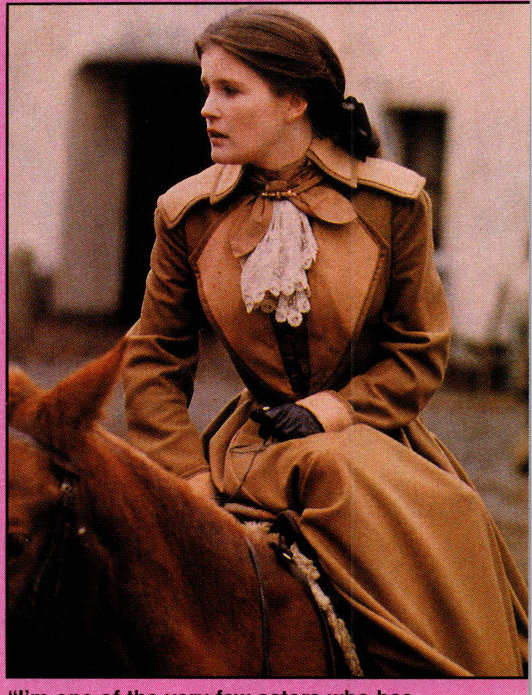
Certainly, there will be countless young girls and grown women who will be thrilled to see a woman in the captain's chair on a *Star Trek* series, and many of them will be scribbling and inputting letters to Mulgrew, in which they'll call her a role model and an inspiration and ask for everything from autographs to advice. What will Mulgrew do when the envelopes start pouring in? "I don't know," she responds. "What am I going to write back? *Am* I going to write back? Is there time to do all of that? I'm just trying to be truthful here. I would thank them for taking the time to write me an acknowledgement of this role and whatever they think I bring to it. It takes time, energy and a stamp to write me. Then, I would probably encourage them to be bold in life and tell them that dreams do come true and that you must aspire to the greatest possible thing."

The greatest possible thing to which Mulgrew has always aspired is success as an actor. By age 12, growing up in Iowa, a place where actresses "are not exactly nurtured," she knew the life of a thespian was for her. Fortunately, her parents supported her efforts, as did a teacher who was a nun. "I was encouraged, fiercely encouraged by the people who loved me. I came home one day and said to my mother, 'I read this poem in class today and everybody was crying and I just adored what I did. I loved the reaction and I want to do it again,' " she remembers. "And my mother said, 'Well, if you're serious, we'll see in a year's time.' I got very serious and started to study when I was 13. It was just in the blood."

A move to Manhattan at age 17 led to the young Mulgrew being accepted into both New York University and the Stella Adler Conservatory, a respected acting school. She dropped out of NYU after her junior year to pursue a career and promptly proceeded to land, simultaneously, the roles of Emily in an American Shakespeare Festival production of *Our Town* and Mary Ryan on the soap opera *Ryan's Hope*. Interestingly, one of Mulgrew's co-stars in *Ryan's Hope* was Catherine Hicks, who later appeared in *Star Trek IV: The Voyage Home* as the marine biologist Dr. Gillian Taylor, a role for which director Leonard Nimoy had also auditioned Mulgrew.

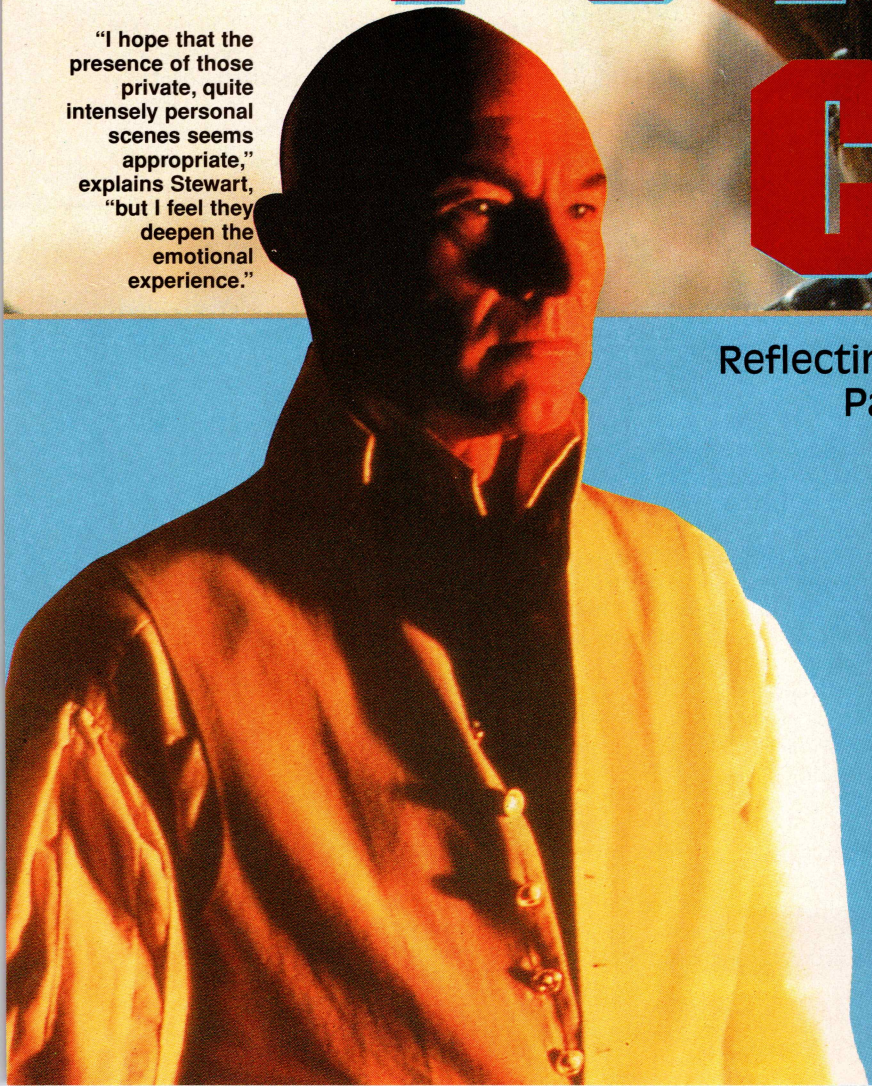
Subsequent work included the films *A Stranger is Watching*, *Remo Williams: The Adventure Begins* and *Throw Momma from the Train*, while, on television, Mulgrew made guest appearances on such series as *Cheers* and *Murphy Brown*, and had lead

(continued on page 72)



"I'm one of the very few actors who has awakened every single day of her life and not regretted for one instant that acting was my choice," offers Mulgrew.

THE ONCE & FUTURE CAPT



"I hope that the presence of those private, quite intensely personal scenes seems appropriate," explains Stewart, "but I feel they deepen the emotional experience."

Reflecting on "Generations" past, Patrick Stewart prepares for the challenges ahead.

BY IAN SPELLING

I was a pain in the ass when I first came to America. I was pompous and altogether too full of myself," remembers Patrick Stewart. "I'll tell you a little story. My very first shot for *Next Generation* was in the middle of the second day of filming. I didn't work the first day because it was a location day with Brent Spiner and Wil Wheaton and Jonathan Frakes. I could barely speak, I was so frightened of what I had to do.

"The very first scene I had to play was me walking along the corridor of the *Enterprise*, the Holodeck door opens, and out come Wil and Jonathan. The scene had something to do with the throwing of a snowball. My first time on camera was a reaction shot, without sound, of me looking at the two of them. So, the shot was set up, they rolled camera, and I

All Generations Photos: Elliott Marks/Copyright 1994 Paramount Pictures

"The death of Kirk [William Shatner] is something that Picard doesn't have much of an opportunity to experience," Patrick Stewart reveals.

AIN

looked at them, did my reaction, and the director called, 'Cut.' Jonathan says, 'Huh! So, I see, *that's* what they call British face acting, eh!' I said to him at that moment that it wouldn't be an easy ride for me to do the series. I was mocked and made fun of all the time. Everybody in the cast seems to think it's funny to imitate the way I talk.

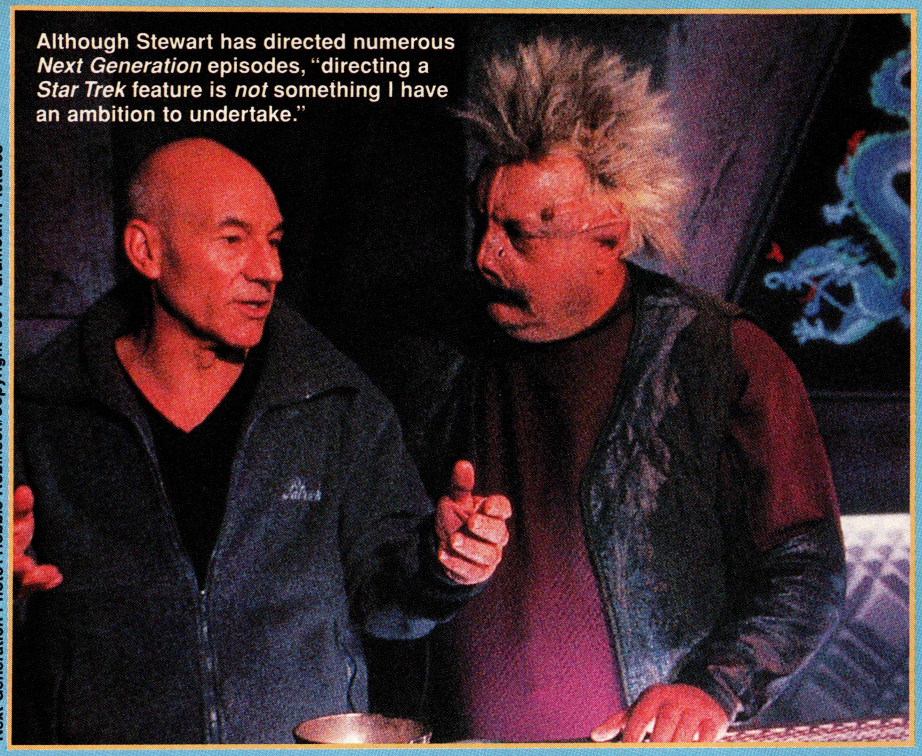
"Personally, I don't get it. But they wouldn't let me take myself too seriously. I'm very grateful for that now. It's one of the things that literally changed my life. I wouldn't do that anymore," continues *The Next Generation*'s Captain Jean-Luc Picard in his ever-commanding and familiar British voice. "We made ourselves a promise on the series, very early on, during some 17- or 18-hour day on the set. We promised that each one of us should be responsible for one big belly laugh a day, because we had some very funny people on the show. So, we had a lot of fun."

Now, of course, *Next Generation* has graduated from the small screen to the big screen with *Star Trek Generations*, the first feature film voyage of a starship *Enterprise* under Picard's command. Though Stewart reports that the experience contained the usual laughter, the film was shot immediately after a long seventh season that was capped by the particularly grueling two-month production of the complex, two-hour *Next Generation* series finale, "All Good Things... virtually every scene of which required his presence. Further, *Generations*, while it's an exciting adventure that at long last brings together Captains Picard and Kirk (William Shatner) and features a visually spectacular *Enterprise* crash sequence that rivals *The Fugitive*'s train smash-up, is a rather somber affair, particularly for Picard, who suffers through the death of his brother and nephew and then must watch as Kirk expires before his eyes near the film's end.

If Stewart is the type of actor who internalizes his role and the events that befall his character, surely *Generations* must have been quite an emotional experience for him. The actor nods in agreement. "The death of Kirk

"I see no reason why *Star Trek* should not go on forever," Stewart says. If all goes well, fans may see the *Next Generation* cast again in 1996.

Design & Layout: Luis Ramos

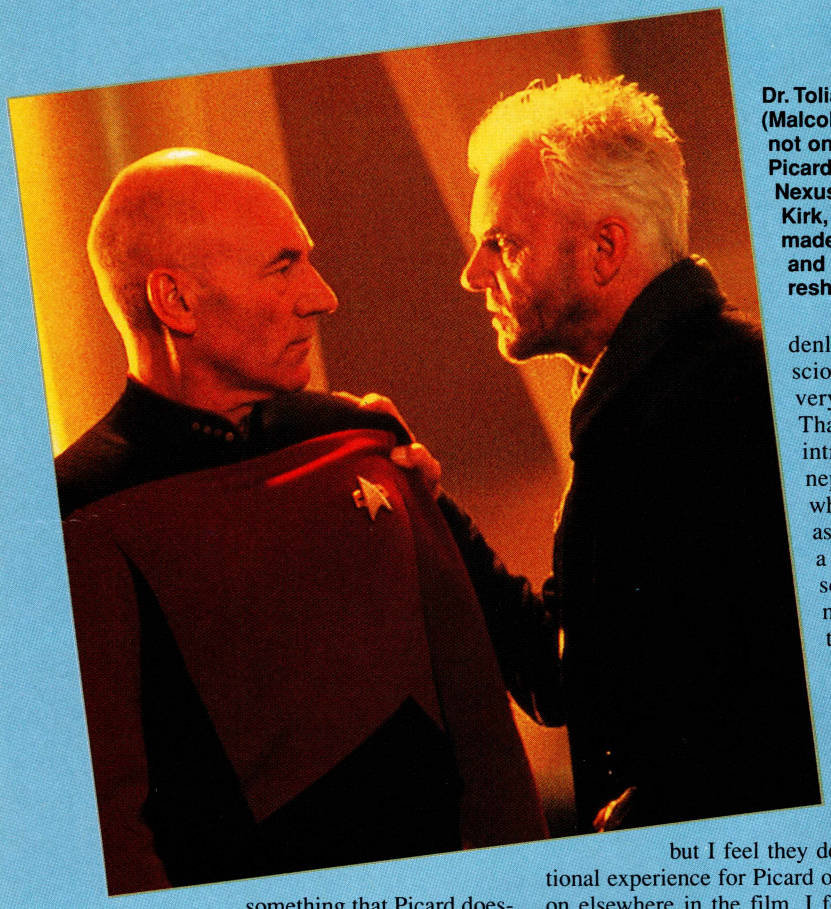


Although Stewart has directed numerous *Next Generation* episodes, "directing a *Star Trek* feature is *not* something I have an ambition to undertake."

Next Generation Photo: Robbie Robinson/Copyright 1994 Paramount Pictures

Pagemaster Art: Copyright 1994 20th Century Fox

Of *The Pagemaster*, in which he voiced Adventure (the brown book), Stewart notes, "You can have as many adventures as you wish just by turning the pages of a book."



Dr. Tolian Soran (Malcolm McDowell) not only made Picard enter the Nexus to retrieve Kirk, but also made the cast and crew do reshoots.

something that Picard doesn't have much of an opportunity to experience. Certainly, there was a sense of responsibility in Picard that he had brought the man to this place where his life would end. Insofar as the deaths of Picard's brother and nephew are concerned, that's a theme I worked on with [executive producer] Rick Berman, [writers] Brannon Braga and Ron Moore and [director] David Carson very intensively for almost a year before we began shooting. Given the film's overall theme," he suggests, "that sense of mortality, and how we are suddenly made conscious of it, was very important. That's why we introduce the nephew's death, which must come as something of a surprise in a science fiction movie. It's a little unexpected.

"I hope that the presence of those private, quite intense and personal scenes seems appropriate, but I feel they deepen the emotional experience for Picard of what is going on elsewhere in the film. I found that what we do with Picard in the film was what we were always trying to do in the series. I did not want us to ever lose any of that character substance, which is what made Picard, Riker, Data and so forth so substantial over the years."

These days, it's not unusual for a television program to make the jump from the television set to the movie screen, though it may be a bit rare for the original TV cast to actually jump along with the show. Even more unusual, however, is for a TV show making the transition to features to do so without coming across as nothing more than a bloated two-hour episode. Stewart argues, quite passionately in fact, that *Generations* is a major film and not at all a two-hour telemovie.

"I was very, very nervous when I walked into the Paramount movie theater the other night [to see *Generations*]. My biggest fear," he admits, "was that I would find that what we had made was just an extended version of the series. I don't think there is a scent of TV anywhere about this movie, and it was a great source of satisfaction for me. Paramount is to be congratulated for that, but largely David Carson and [director of photography] John Alonzo and his lighting design are to be congratulated for it. It looks like a super movie from the beginning to the very end. That I was most pleased about. I was very uncomfortable that we might be embarrassed by the end product, but it is a *substantial* feature film and I'm really proud of it."

Future Prospects

Despite the ceaseless tabloid rumors that the Valley of Fire location, where the climactic Kirk-Picard-Soran (Malcolm McDowell) sequences were shot, wasn't big enough for the combined egos of Stewart and Shatner, Stewart reveals that the experience was terrific and that the two became such close pals that he's eagerly looking forward to taking Shatner up on his offer to visit his horse ranch in Kentucky, where the duo will ride horses just as their heroic alter-egos did in *Generations*.

"Bill has a reputation, you know. He has a reputation of being rough, tough and pretty uncompromising with colleagues," acknowledges Stewart. "Also, there were stories that he had made certain negative comments about *The Next Generation* when the series was first airing, back in 1987 and 1988. And

"My biggest fear was that I would find that what we had made was just an extended version of the series," says Stewart of *Star Trek Generations*.

it must have struck me that one day I would slap him about some of those remarks, if he really made them. When we finally came face to face in a properly relaxed way, I found him to be an utterly delightful man. The story about us [getting to know one another] on the Paramount Gulf Stream [jet on the way back from an industry event] has become very well-known. My relationship with Bill has since developed into something that I know will be a lifelong friendship."

Since completing *Generations*, Stewart has moved swiftly from one project to the next. He has played a gay man in the film version of Paul Rudnick's popular stage play *Jeffrey*, and appears in the romantic comedy *Let It Be Me* opposite Leslie Caron, Jennifer (*The Bride*) Beals, Campbell Scott and Elliott Gould. As if that weren't enough, Stewart can also be heard in *The Pagemaster*, an animated/live-action adventure for which he voiced a character. In addition, he again performed his staging of *A Christmas Carol* on Broadway to sellout audiences.

"I recorded my role in *The Pagemaster* almost three years ago. It's the story of a timid young boy, played by Macaulay Culkin, who finds the world a frightening and perilous place," says Stewart of the film, which also features the voices of *Trek* veterans Leonard Nimoy and Whoopi Goldberg, though he never actually worked with them due to the vagaries of the animation voicing process. "As a result of an accident he has in a library, Macaulay enters the world of children's fiction as an animated character. In this role, he encounters three generic figures, Fantasy, Horror and Adventure, and I play the voice of Adventure, who is represented as an 18th-century English seafaring man.

"With these three figures, the boy goes on an incredible journey full of perils, danger, excitement and glamour. As a result of the experiences, he finds an essential courage in himself and learns that he can stand up and face the world. Most significantly, and this is why I think it's a really important movie, he finds the world of literature and discovers that you can have as many adventures as you wish just by turning the pages of a book. It's a delightful movie, very entertaining."

Let It Be Me is set in the New York world of ballroom dancing. Stewart portrays a New York dance teacher and something of a hustler, who encounters a beguiling, mysterious and unusual woman played by veteran actress Leslie (*Gigi*) Caron. To prepare for the film, Stewart took crash courses in dancing and can now convincingly tango, Charleston and ballroom dance. "Just four days ago I had the delightful experience of dancing with Leslie down 57th street to the sound of Frank Sinatra singing 'Don't Blame It On My Heart, Blame It On My Youth,' " he enthuses. "I thought that should mark the end of my career. I don't think it could ever get any better than that.

"I laughed my way through seven years."

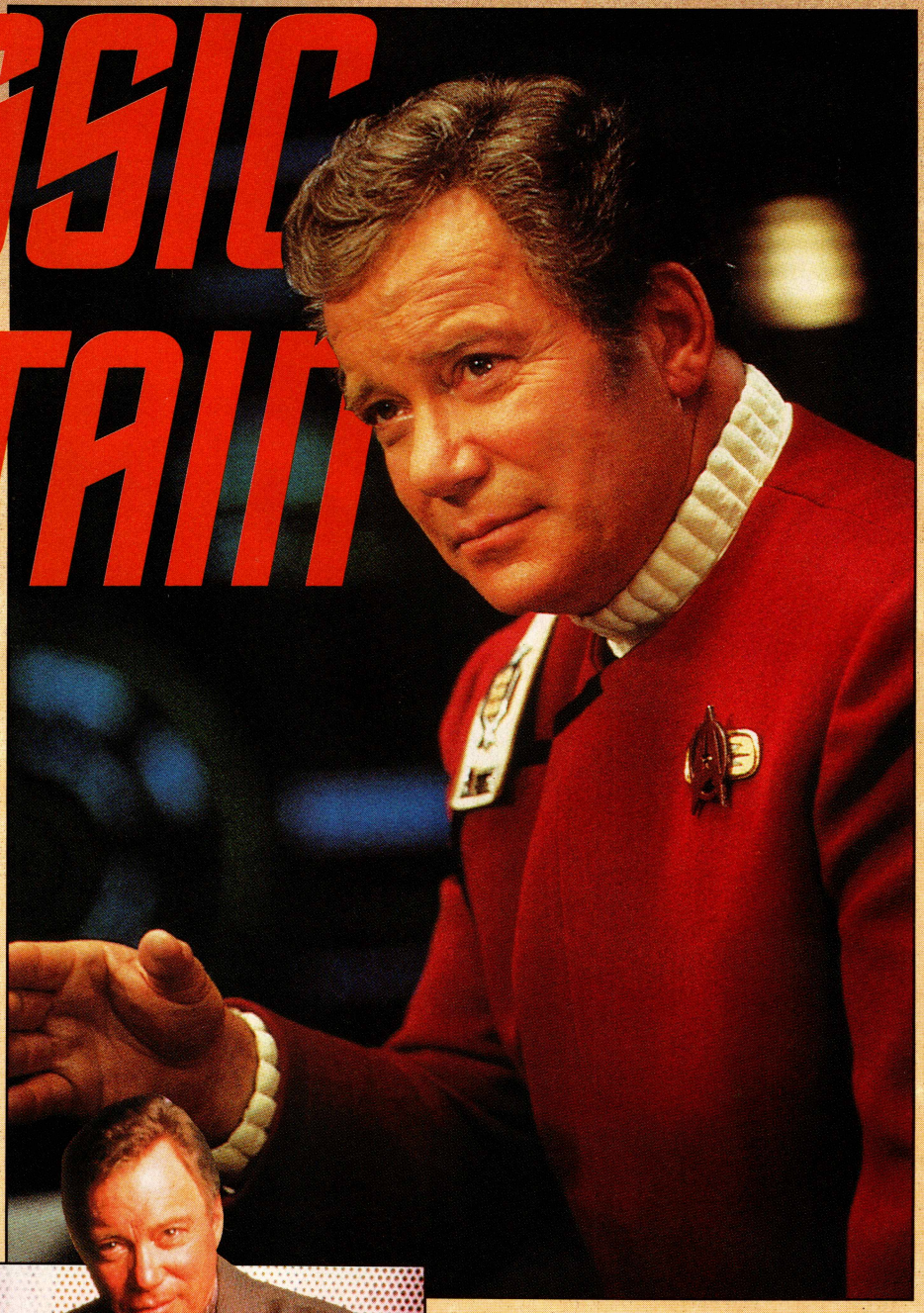
"I haven't even started on *A Christmas Carol* yet. This will be my fourth year, after two seasons here in New York and one in London. The charm of it now is that I can actually rehearse the play in my head. I promised myself that I'll take two days this week when I'll do nothing but walk around Central Park and rehearse the play in my head. I can do the moves and all the entrances and exits in my head, since it's just me. The day before Thanksgiving I shall take myself onto the stage at the Richard Rodgers Theater, with all of the doors locked, no one else inside at all, and for about six hours, I'll just make a fool of myself. I do this every year. I get it back up on its feet, change things around, fool around with the text. I'm really looking forward to doing it again. There's nothing more exciting than doing the show in New York. There's something about the story that really touches New Yorkers."

Past Pleasures

So, does Stewart miss doing *The Next Generation* at all yet? "I don't miss the work," he admits. "I was ready to move on for quite a while. I think I had done everything I could on the show. But I miss my colleagues acutely, and I'm not speaking only of the actors now, but of the production staff, the camera crew, the electricians and the grips. I know this sounds like sentimental hogwash, and you've probably heard it 100 times before, but I speak it from my heart. We had the grandest group of people I've ever worked with and I miss them every day. I miss walking into the makeup trailer and starting to laugh. I never would have believed that one would start laughing so hard so early in the morning, as I always did. I laughed my way through seven years. I miss that. I promised myself that whatever job I went

(*continued on page 70*)

CLASSIC CAPTAIN



With James T. Kirk's passing, William Shatner lives in the now & looks to a "TekWar" future.

By PETER BLOCH-HANSEN & IAN SPELLING

Bascom has his problems," says William Shatner of his one remaining active screen character. The success of the four *TekWar* telefilms, adapted last year from Shatner's ongoing series of novels, has transformed *TekWar* into a weekly series, with Shatner directing the first episode.

"I've never come to grips with whether Bascom is the good guy or the bad guy," Shatner continues. "I've left that enigmatic, deliberately so. I'm only in four episodes, so there's no time for the writers to flesh out the character. Up to now, Bascom hasn't done much other than send Jake Cardigan on missions, though I've punched him out twice. I'm trying to create a slightly different character. We're planning a story that might involve him more, and that might be one I'll direct. I don't think there's much more to it than saying, 'I'll direct the next one,' unless it conflicts with somebody else who has already been booked."

TekPhoto: G. Kraychyk/Copyright 1995 Atlantis Films

"If anybody knows what *TekWar* is, it would be me," boasts William Shatner, the once captain of the *Enterprise* who now fights future crime with Greg Evigan.

Sitting in his comfortable suite in a downtown Toronto hotel, Shatner describes his involvement in *TekWar* the series, which now airs on the USA Network. "The writing staff is about two miles from my house. Besides, the phone, the fax, the modem and all these other things I can't figure out bring it all close. I read every script, every story outline. I work with the writers, trying to

suggest things that I think might work. This morning I met with Seaton McLean from Atlantis, the other executive producer. We talked about complaints that I had and how we could ameliorate them, mostly about the network and the effect they're having on the show. Then, I met with the co-executive producer, Hans Beimler, for lunch, giving him notes on the third and fourth shows and on a story outline that needed fixing. I saw the second version of our generic opening. I had seen the first and wanted it changed. I was at the special FX house yesterday talking about FX. This afternoon, I made suggestions on what certain characters should be, what looks they should have and OKed certain casting; all this within 24 hours."

Tek Time

Producing a TV series has held some surprises for Shatner. "First of all, I was told that *TekWar* is *my* vision," he discloses. "I was the person who wrote and helped sell it. I directed the first movie, which the others modeled themselves on, and that sold the series. If anybody knows what *TekWar* is, it would be me. But the battle to keep that point-of-view is a surprise to me. For simplicity's sake, I'll call it a surprise. In television, there's always another producer.

"I have, in effect, produced before. So saying, 'This is what I want,' and then people saying, 'OK,' is not a novel experience, but in a way, it's always new. It's bizarre.

"Playing Kirk was fun," says Shatner, who co-starred in *Star Trek Generations*. "I made some great friends, had some great experiences."

You have to be careful what you say, and it's difficult to check up on what people are doing in science fiction. You're working through somebody else's imagination. A special FX shot is an amalgam of many shots. So, you see one shot—the ship going around. It looks fine. You see the torpedo coming. It looks pretty good. Then, they put it together and you say, 'That isn't what I wanted at all!' The verbal communication between people—it is very, very difficult to completely understand each other. But everybody in this group has done things that surprised me, added wonderful things."

"Hmm. What would we put on his tombstone? 'It was fun,' I think." ™

Acting as executive producer, recurring guest star and occasional director on *TekWar* accounts for only part of Shatner's busy schedule. He's presently negotiating with CBS, Atlantis Films and a second, undisclosed network to produce a TV movie called *Underground*. "I'm hoping we can get going soon," he discloses. "It's a whodunit with a trick ending, written by Michael Sloan. He and I will produce it; I'll direct it. Leonard Nimoy has indicated he would be interested in doing it, if his schedule allows,

(continued on page 70)

Shatner graced the screen as Captain Kirk for the last time with Chekov (Walter Koenig) and Scotty (James Doohan) in tow.

All Generations Photos: Elliott Marks/Copyright 1994 Paramount Pictures Corp.

TekNologies

The future is calling, and the minds behind the new USA Network series *TekWar* are gearing up to answer. Other than the guiding hand provided by creator/producer William Shatner, the two other people most directly responsible for shaping *TekWar* the series, along with Stephen Roloff, who returns as producer/production designer, are Hans Beimler and Richard Manning, a long-standing writer/producer team who spent three seasons crafting scripts for *Star Trek: The Next Generation*.

"*TekWar* represents the cybernetic revolution," Beimler says. "We're saying that in 50 years, the human mind and the computer have been linked in ways that we can only imagine today. In science fiction, which Richard and I are familiar with, you can project today's sociological, political or economic ideas into the future and see what they're going to mean. This allows us to elevate the drama, to create a heightened reality.

"There are some dangers in the future, but I would still like to live in Jake Cardigan's time. As a boy, watching *Star Trek*, I wanted to be on the *Enterprise*. I think most people watching now want to be there. We want to create that for this series. We want people to want to be *here*. There is a 'cool' factor, an edge, that we're interested in keeping. The technology that we present, the signature pieces we present should be attractive so people want to be a part of this world. That's why we have cyberspace and why we introduced a new character, Nika, played by Natalie Radford. She was a cyberjock, who needs a real job and ended up at Cosmos Detective Agency where the pay is regular. She brings the young, street attitude to our show."

"Cyberjocks," Roloff explains, "travel from place to place in the city and jack into the infohighway through a panel. They plug in and do nefarious things, perform illicit financial services or track people down at a cost to clients until they get nabbed by the matrix police. They're forever burrowing through the bowels of the city looking for new places to plug in. So, whenever he needs to get into cyberspace without Bascom knowing about it, Jake will go to them. That gives us opportunities to go to lots of wonderful locations."

According to Beimler, "*TekWar* is the *perfect* blend of science fiction and detective stories in the tradition of Sam Spade, where the hero always wants to understand what motivates human beings. Jake is a very good detective, kind of like Jim Rockford of *The Rockford Files*. Rockford lived in an RV on the beach, but he wouldn't trade places with other people. Neither would Jake Cardigan. Audiences tune in to characters. They'll want to know and care about Jake."

Welcome to the future—it ain't what it used to be. With cyberjocks, holographic alter-egos and good guys to bust the bad, *TekWar* the series has got it all.

Beimler has a definite philosophy about character. "My partner and I always say that what motivated Shakespeare's characters still works today. It's not going to change in the future either. Avarice and greed—all the things that motivate people now will motivate them 50 years from now. Criminals are going to want the same things, but how they achieve them will change, and your heroes are only as good as your villains."

To illustrate his point, Beimler discusses some stories. "Take an episode called 'Alter Ego.' It opens with Jake celebrating because Miles Connor, the tek lord of tek lords, is being put away. But suddenly Connor appears and commits another crime. This guy has created an accurate, detailed holographic version of himself because he knows only he can create the situation that would get him out of the freezer, which is what happens. The final confrontation is not between Miles and Jake, but between the alter-ego and the original Miles Connor. So, we get a little of the Dr. Frankenstein/Creature thing because the simulacrum is as ambitious, greedy and as unwilling to share power as Miles is. That makes for an interesting villain.

"The secret of making a good series is the writing. Our emphasis is on story and character. Audiences know we can't kill off our lead, so the predicaments we put him in have to be interesting in themselves, like internal dilemmas. It's not so often life and death. The guest character will get the life-and-death situation that has to resonate emotionally some way with our leads. You need to have a solid staff of writers who spend every waking moment thinking about those

"*TekWar* is the perfect blend of science fiction and detective stories," says writer/producer Hans Beimler, who guides Jake Cardigan (Greg Evigan, right) and Sid Gomez (Eugene Clark).

All Photos: G. Kraychyk/Copyright 1995 Atlantis Films

characters and stories. Without that, all the computer graphics, gizmos and special FX in the world are not going to mean a thing. That's why we've insisted on a top-notch staff of writers, including Robin [*Quantum Leap*] Bernheim, J. Larry Carroll and David Bennett Carren—who were story editors on *The Next Generation*—and Marc Scott Zicree from *The Twilight Zone*.

"It usually takes six to eight weeks, thinking about a script. That's one reason we have what we call 'playwright's rules.' That is, nobody on the set can change a line without talking to us. We have a read-through two days before shooting and the actors are allowed to challenge anything in the script. People like Greg Evigan have a good sense of their characters and we want their input. But we do it *before* we go to cameras. Then, we can all respect the work, because we've all agreed to the game.

"There is so much potential in the material for stories. Like all good science fiction, we're extrapolating the future from today, and dealing with the ramifications. Bill Shatner will call me up and literally read newspaper stories, for example, about how some people believe that most laws and civil rights protect the guilty, not the innocent, and that in these extraordinary times, we should suspend most of those. What would happen if some people perceived the war on tek was being lost and that we had to suspend certain civil liberties in order to bust these criminals? What if Jake got caught up in that movement? In 'Tek Posse,' Ron Lea plays a good guy, an Attorney General commissioned by the President to form a tek posse. He enlists Jake's help. Jake has to realize where he stands and come to grips with the ramifications of suspending civil liberties.

" 'Unknown Soldier' is about the Brazil War, a Vietnam-like war that happens somewhere in the next 50 years. In the Brazil War, a class of soldiers called X-class soldiers, had special adaptations, like sub-cutaneous armor, genetic alterations so they don't feel pain and so on. They were all eliminated except for one or two. We deal with one survivor who returns with post-traumatic stress. Jake gets her a job at Cosmos. Then, he finds out that she has another agenda he wasn't aware of.

"Breaking stories is always a bitch. There's no easy way to do it. All the writers get together in one room. Then, we work out all the beats of a story together, so we benefit from the collective imagination. Bill Shatner doesn't have script approval, but if he hates something, I'm not going to do it. Bill tries to create an environment where everyone flourishes."

As the creative team's returning veteran, Roloff has a special perspective on the task of adapting the TV movies to a weekly format. "We knew that it would be an enormous challenge to maintain the production levels at a series pace. My first reaction was to look at the principles I had been working with on the movies and see how I could adapt those in a series format. Fortunately, many of them were flexible, like our interactive, lightweight and portable architecture. That serves us well in a series format because you can just bicycle in somewhere and put up a lot of lightweight, skeletal forms. But the work became tricky in that we have to carefully choose our moments in terms of FX and certainly in terms of the large opticals. This, in turn, meant that our scripts had to have dramatic and emotional arcs that the FX could enhance. Stunt work, pyrotechnics and explosions take a lot of time and money, so you have to pull back on them. We're finding our balance point now.

"There are two learning curves. The production crew had to learn how much action the writers intended, and the writers had to learn about how large they could write the show and to what extent they could rely on special FX. If an effect is on the screen too long, it starts to look cheap, no matter how much money you spent to put it together. You want to tantalize the audience with FX."

Adapting the concept from a movie format to a series creates advantages as well. "Essentially," Roloff explains, "we have a huge stock of props, optical FX and set elements already in place. One thing we've added is our diner set. It's a take-off on the classic '50s chrome diner. The Arrow Diner has a slightly tacky look to it. It has airplane wing and fin parts, curved chrome surfaces and all the windows can be transparent, or they can be any environment you want, a jungle scene or a cloud-scape with a sound that accompanies it. And you order up food electronically."

"In the four movies, we've interpreted the visual world of the books," Roloff points out. "Now that we have that world, we will in all likelihood be following our own beats, as opposed to adhering to the books. For me, tek is a wonderful metaphor for everything the layman is confronted with in the emerging multimedia, information highway—an array of new possibilities, creating virtual realities, more seductive than reality, like *soma* in Aldous Huxley's *Brave New World*, something that companies and governments can use insidiously. It's a dangerous area to do well on television."

William Shatner is back in his role as the mysterious Bascom—and creator of *TekWar*.

But it's Hans Beimler who has the last word on the *TekWar* TV series today. "The network has been very supportive," he says, "but I don't want to discuss network politics. *That* could get ugly." Then, he grins. Broadly.

—Peter Bloch-Hansen

"Cyberjocks travel from place to place in the city and jack into the infohighway," explains producer Stephen Roloff, and Nika (Natalie Radford) fits the bill.

SHARE THE VOYAGE!

EXPERIENCE THE EXCITEMENT!

SUBSCRIBE NOW!

ENJOY THE CHALLENGE!

STARLOG

THE SCIENCE FICTION UNIVERSE®

Each exciting issue of STARLOG carries you into the challenging science fiction universe. Subscribe today and share the voyage. Enjoy the incredible convenience of having STARLOG delivered to your home—and SAVE MONEY!!

New and improved coverage explores the latest news, covers movie and TV previews, reveals special FX secrets and presents colorful photographs and exciting interviews with actors, writers & directors.

ONE YEAR SUBSCRIPTION

If you act today and order a one-year subscription—that's twelve big issues—you will also receive a FREE COLLECTIBLE *STARLOG* BACK ISSUE! You pay only $39.97, save $19.43 off the newsstand price—AND receive that STARLOG COLLECTIBLE ISSUE absolutely FREE! It's a terrific opportunity!

SPECIAL 6-MONTH SUBSCRIPTION

For a limited time only, STARLOG is offering a special 6-month subscription rate. Order today and receive the next 6 issues of STARLOG—that's one a month. You pay only $19.99—and save $9.71 off the newsstand price.

STARLOG SUBSCRIPTIONS MAKE GREAT GIFTS!

STARLOG Subscriptions

Mark the Subscription Offer that is right for you.

___ ONE YEAR (USA) $39.97
___ ONE YEAR (Foreign) $48.97 (US funds only)
___ When ordering a One-Year Subscription, check here and receive your Free Collectible Back Issue.

___ 6-ISSUE (USA) $19.99
___ 6-ISSUE (FOREIGN) $25.99 (US funds only)

Send cash, check or money order to:
STARLOG COMM INT'L, INC.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of Payment:
❑ Cash ❑ Check ❑Money Order
❑Discover ❑Master Card ❑Visa

Your Daytime Phone #: (_____)_____

Print Name As It Appears On Your Card

Street

City State Zip

Signature

Total enclosed: $_____

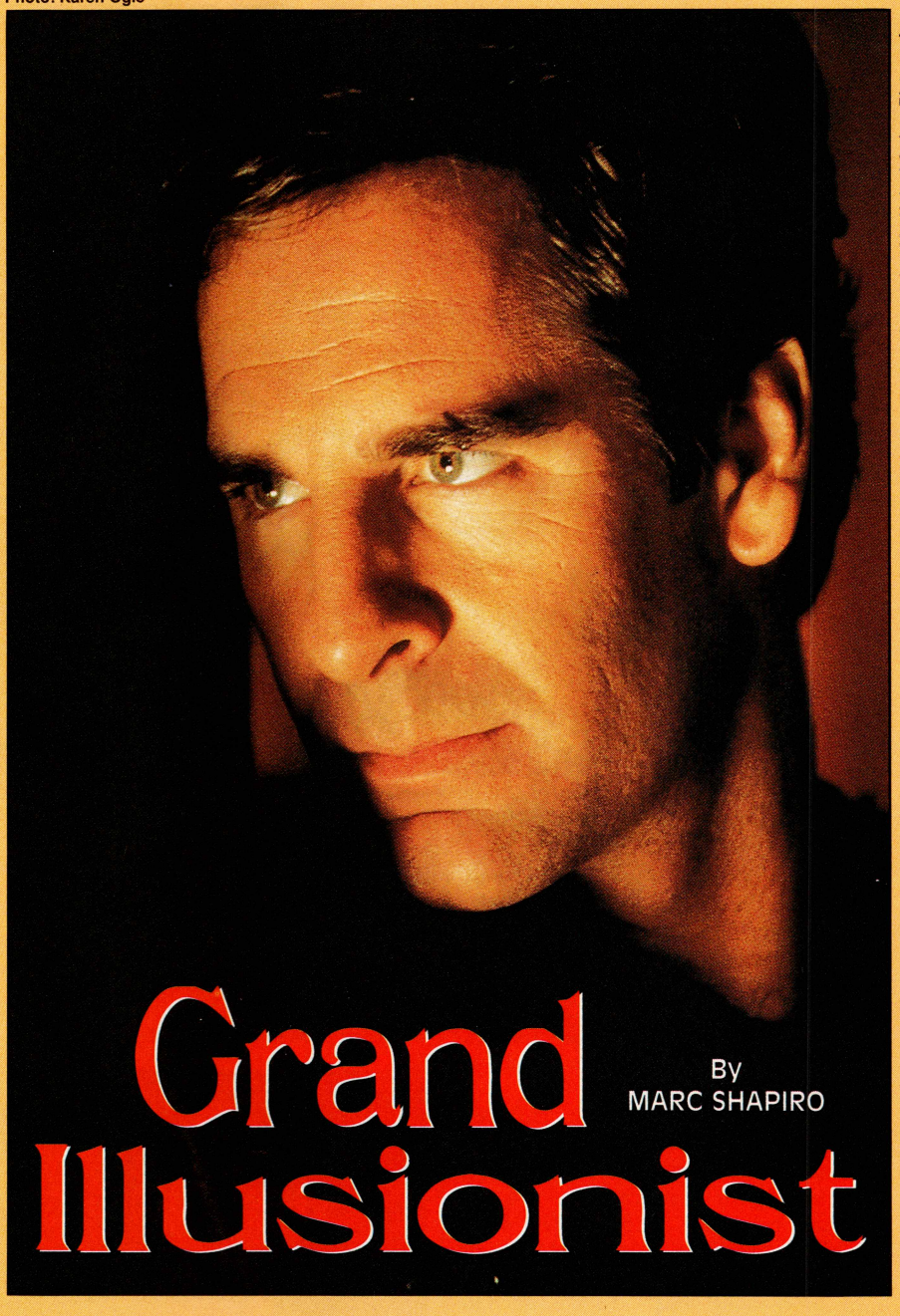
_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _

Account No.

Card Expiration Date:___/___ (Mo./Yr.)

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

Photo: Karen Ogle



All Lord of Illusions Photos: Copyright 1994 United Artists Pictures Inc.

Grand Illusionist

By MARC SHAPIRO

Edging into Clive Barker's dark fantasy world, private eye Scott Bakula learns new tricks.

Scott Bakula and Clive Barker found a great deal to joke about on the set of the new film *Lord of Illusions* (which opens this month). The biggest laughs came at the expense of the preconceived notions about their respective fans.

"The big joke was that my fans will wear white and sit on the left side of the movie theater," chuckles Bakula, "and Clive's fans will be dressed in black and sit on the right side. My fans will pay admission and come in the front door and Clive's will sneak in through the back door."

What the fans, regardless of affiliation, will see when *Lord of Illusions*, a film that writer/director Barker succinctly describes as "*Chinatown* meets *The Exorcist*," is admittedly a mystery to the veteran of another "out there" experience, *Quantum Leap*. The *Illusions* trailer arrived at Bakula's doorstep the night before and the actor says "it looks terrific." But the low-key Bakula concedes that there's an element of risk which, at this point, has him a little uncertain.

"I'm nervous about this picture because there's so much of it I *wasn't* involved in," says Bakula, who plays detective Harry D'Amour in a suspenseful tour of the underbelly of an otherworld where cults and stage magicians intermingle (all loosely based by Barker on his short story "The Last Illusion"). "I'm nervous about the cult stuff because it's pretty rough. I've asked people how some of this stuff is going to look and they tell me it's going to be great, but they won't be more specific. With a picture like this one, you can only do your best work and hope everything works out."

Leap Tricks

From an actor's point-of-view, Bakula's memories of his years as time-traveling Sam Beckett in *Quantum Leap* are good ones. "For an actor, *Quantum Leap* was a dream experience," he reflects. "I was in a series where, as an actor, I was being confronted weekly with new experiences and new challenges. In every episode, I was not only confronted with a new character, but also with an entirely new set of actors to play off of and, quite often, some type of new skill or ability that I had to investigate or learn. I was constantly being challenged and I was being paid to do it. *Quantum* was really a dream come true."

But Bakula recalls that it was a dream which was always in a state of flux throughout its critically acclaimed run. "The first two seasons were pretty straightforward in their approach. Many of those early shows tended to revolve around the questions of, 'Where am I? What happened? How can this be happening to me?' The second season expanded the envelope a little bit in the sense of what kind of people Sam could leap into."

There's talk of a *Quantum Leap* movie, and Scott Bakula is interested, but does he really want to go from super-buff detective back to...this?

According to Bakula, *Quantum Leap* reached its storytelling peak during the third season after a conversation he had with series creator Don Bellisario. "We agreed that to keep *Quantum Leap* moving and interesting we should begin addressing the question of Sam's persona becoming more and more scrambled with those of the people into whom he's leaping. The episode to

Photo: Rico Torres

In *Lord of Illusions*, Bakula is Harry D'Amour, a suave detective with a gorgeous dame (Famke Janssen) on his arm and a caseload from hell.

which I link this change in the show's tone was the one where I leap into the guy in the insane asylum. That's really when the show started to move to a whole other level. It allowed me to take mannerisms and things and become Lee Harvey Oswald or Elvis and to basically put other people's traits in me in a way that we had never thought of doing at the series' beginning.

"You don't get the opportunity too often in this business to turn things around," he continues, citing the advantages of the *Quantum Leap* experience (which he discussed previously in STARLOG #153 and #173). "You tend to learn the types of roles you'll be expected to play. It's not like I was in an acting class and I was asked to play a pregnant woman or a secretary who was being sexually harassed. On *Quantum Leap*, I was doing those kinds of against-type roles all the time."

Quantum Bows

The actor reflects on the last *Quantum Leap* season, one he describes with equal parts hope and frustration. "We were pretty sure the end was near during the last season, especially when we got that final-season time slot. At that point, we knew that we had been sacrificed. We tried to put on a good face for the network and it was tough.

"NBC kept telling us that if we took the 8 p.m. slot, they would take care of us—and we believed them. We felt like we had a good show and that if we played along, the network would see things our way and eventually put us on at a better hour."

Unfortunately, it didn't work out that way. And, *Quantum Leap* wrapped with an episode that left many *Leap* loyalists disappointed that in the end, Sam Beckett never lept home.

"Things were so up in the air with the show," Bakula says of that final episode. "We didn't know if it was going to be the last show before we did a movie, the season-ending episode, the last time we would see *Quantum Leap* or what. Consequently, Don had to write that episode in February for a show to be shot in March, while we knew we wouldn't find out the series' final fate until May. And because the show's status was so weird, he could only write a one-hour episode. Given Don's dilemma, I think he should have won 10 Emmys for that episode."

The possibility of a *Quantum Leap* movie remains a hot topic of conversation among fans. Bakula is more than willing to feed the speculative flames. "I think it *will* eventually happen. Everybody connected with the show is willing to do it and Don has told me he has a lot of ideas for a feature. Right now, it's totally in Universal's hands."

In hindsight, Bakula offers that the things he misses about *Quantum Leap* were the very things that were *Quantum Leap*'s strengths. "The stories were uniformly excellent and the show always seemed to attract a high caliber of guest star. Occasionally, there would be a dialogue or FX glitch, but those were things that we were able to overcome. Needless to say, playing off of Dean [Stockwell] was a joy and watching and listening to Don was as well. He was always intent on pushing the envelope and making it as good a TV show as it could possibly be."

The actor can only speculate on what the fan appeal was for the characters of Sam and Al. "It could be any number of things. With Al, there was a great deal of humor as well as the clever way in which he helped Sam out. Sam had a sense of humanity and vulnerability in dealing with these fantastic situations that certainly seemed to come across for me, so I guess it did for viewers as well. But I think what it boils down to is that there was this good mix between story and character."

Bakula's post-*Leap* adventures have included a couple of movies, a Carol Burnett special and a semi-recurring role on the sitcom *Murphy Brown*. "But, for the most

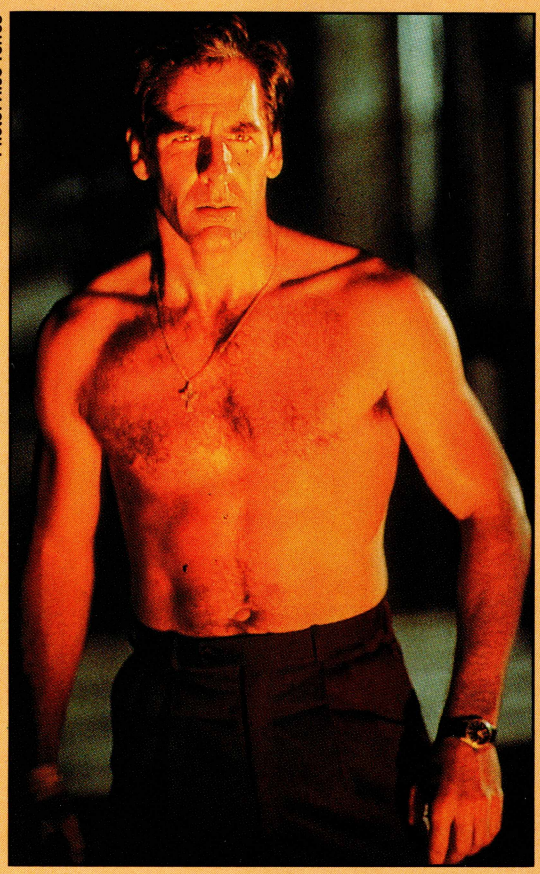


Photo: Rico Torres

"It looks terrific," says Bakula of stylish director Clive Barker's new film. And speaking of looking terrific...

MARC SHAPIRO, veteran STARLOG correspondent, profiled Kevin Sorbo in issue #211.

Photo: Alice S. Hall

All Quantum Leap Photos: Copyright 1990, 1991 NBC Inc.

"Needless to say, playing off of Dean [Stockwell] was a joy," says Bakula, looking back on his *Quantum Leap* years.

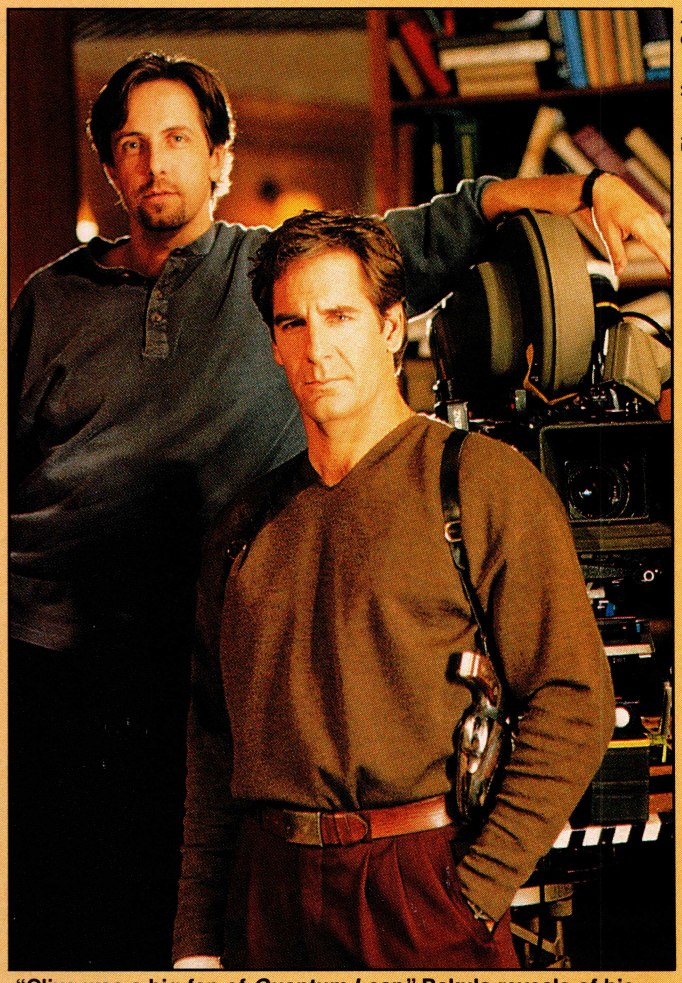


Photo: Karen Ogle

"Clive was a big fan of *Quantum Leap*," Bakula reveals of his director, who knows quite a bit about creating illusions himself.

part, I was taking a rest. It wasn't that I was being picky. A couple of things I had hoped to do didn't work out and so, in a sense, I was out of the public eye for a while."

And then Barker offered him *Lord of Illusions* "out of the blue. It turned out Clive was a big fan of *Quantum Leap*. He sent me the script and said he was very interested in my doing the film. It was one of those rare situations that happens every now and again in Hollywood. I was sitting in the room with him and he just flat out said, 'Boy, it would be great if we could do this film together.' "

Bakula admits to not being tremendously familiar with Barker's film and literary work (which include *Hellraiser*, *Nightbreed* and such novels as *The Damnation Game* and *Everville*). While there were some things in the *Lord of Illusions* script that caused him a moment's pause, Barker's penchant for extreme horror didn't deter him.

"And the main reason was that this film is *not* total horror. It's part-horror, part-

> "This film is **not** total horror."

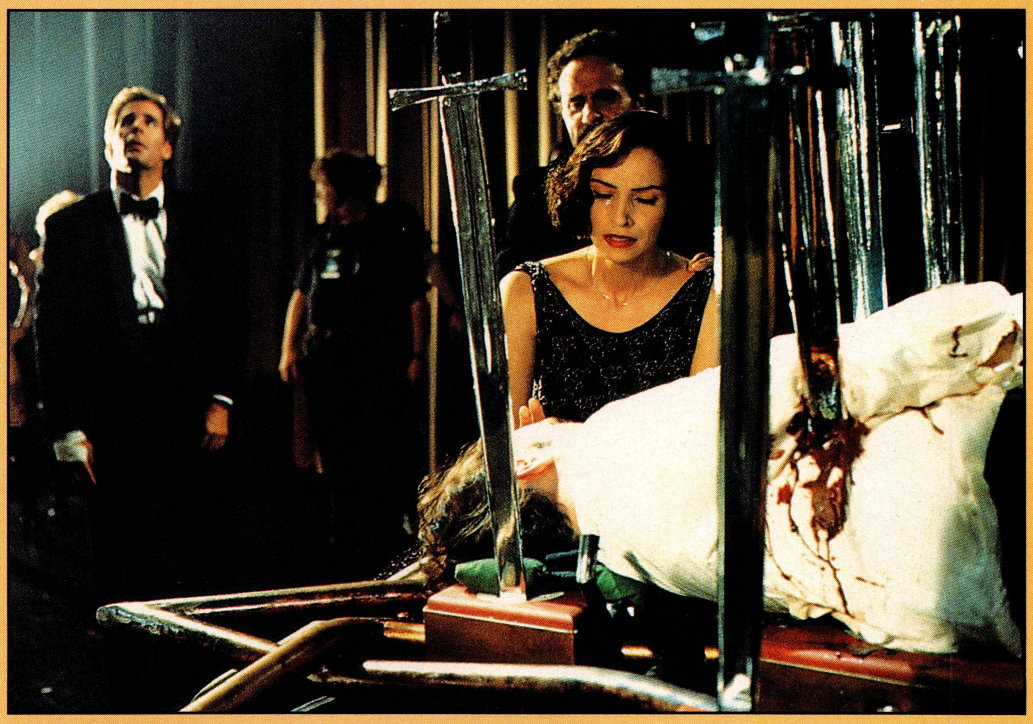


Photo: Rico Torres

The faint of heart among Bakula's fans should be warned, this is *not* network TV; there is blood and gore aplenty in *Illusions*.

"There is **no way** this movie is going to make it to TV."

supernatural, part-film noir and part-thriller. It's like a colliding of genres that I really like, so I was there."

Magic Eyes

Bakula is Harry D'Amour, a detective with a taste for the fantastic who finds himself further involved in a mysterious case of magical tricks and fatal illusions. As in past detective classics, there's a beautiful woman (Famke Janssen, *Next Generation*'s "Perfect Mate"), a formidable antagonist (*No Escape*'s Kevin J. O'Connor) and assorted suspects. Indeed, Harry D'Amour seems like a man of another time.

"Harry's a throwback to those classic '40s Humphrey Bogart movies," Bakula explains, "but with none of the trappings like a slouch hat or a trenchcoat. He's a good private eye with a peculiar penchant for the supernatural. It's like he's constantly drawn to the dark stuff.

"In many ways, Harry is like Sam was on *Quantum Leap*. He's out there on the edge of trouble, standing between us and it. Both characters have a certain sense of reluctance about what they do."

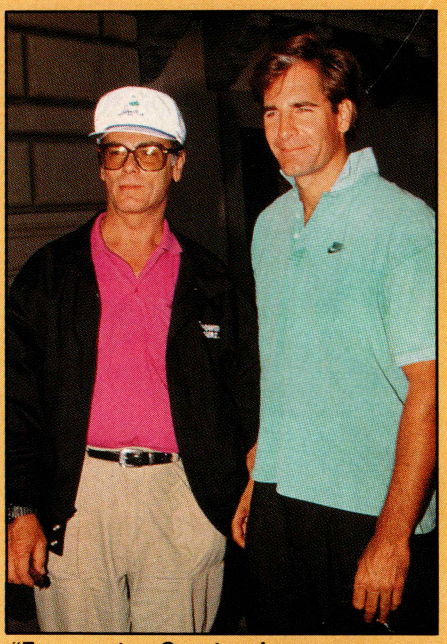
Bakula's memories of making *Lord of Illusions* tend to focus on the movie's FX/makeup elements. "It was pretty rough stuff. I remember being dirty and covered with blood for three weeks. I scratched the cornea of my eye, which was real painful, and I had to wear contact lenses—which I didn't do very well. During the film's special FX stage, I think I had about one sentence of dialogue a week. When we finally got to the end of the shooting schedule, we had all these non-FX sequences and it was like, 'Wow! We're going to get to act and talk again!'

"Doing the FX work was tricky," he says. "I was spending a great deal of time reacting to creatures and illusions and all kinds of magic being added by computer later. *Quantum Leap* gave me quite an education about working with special FX, but this was *still* tough."

Says Bakula, "I like doing work that's not limited by genre, but I do think that science fiction and fantasy are wonderful genres to play around in. There's just so much out there that we don't know about and those particular genres are *ideal* for giving audiences an opportunity to explore things like time travel, magic and surrealism.

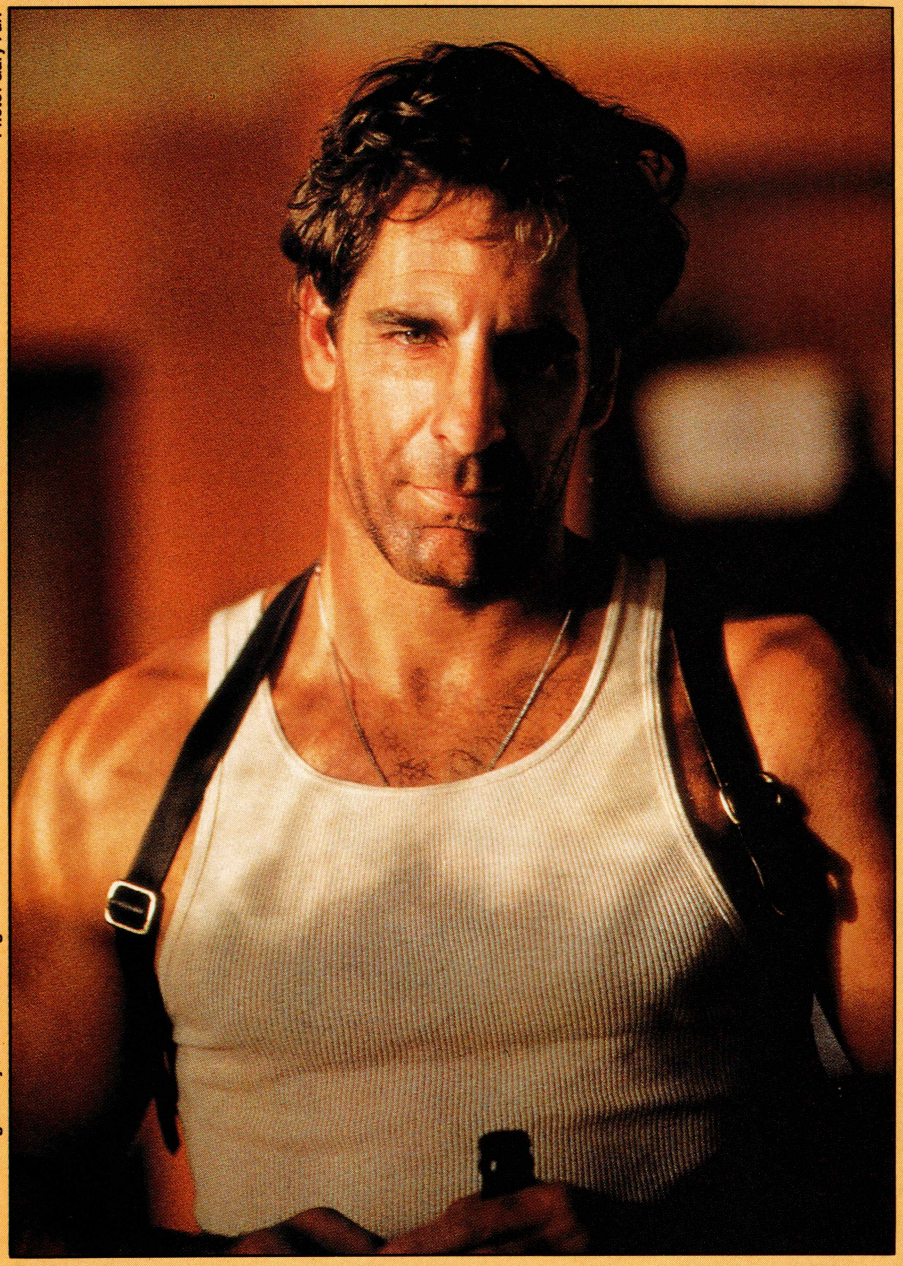
"I've been extremely lucky. I've been able to work on a number of different things. If somebody had told me a year ago that I would be doing a horror film, I would have said no way. But here I am. I've basically made myself open to any and all opportunities and when you do that, things happen. Overall, I can't complain."

But Scott Bakula can offer up another *Lord of Illusions* quip he and Barker shared. "The real joke on this film is that we were periodically being reminded that, at some point, we were going to have to deliver a TV version. We would look at each other and say, 'Are you kidding?' Because there is *no way* this movie is going to make it to television." ☆



"For an actor, *Quantum Leap* was a dream experience," raves Bakula.

Photo: Gary Farr



Of his hard-boiled detective character, Bakula says, "Harry's a throwback to those classic '40s Humphrey Bogart movies."

Design & Layout: Yvonne Jang

THE FANTASY ART OF DAVE DORMAN

STAR WARS®

STAR WARS: THE SMUGGLER'S MOON

From the acclaimed comic book series, *Star Wars: Dark Empire,* comes this action-packed image of Han Solo and Princess Leia under seige by bounty hunters led by Boba Fett. Limited edition of 1500 signed and numbered copies. Printed on museum grade archival paper. Print size: 19 x 24" with image area of 15 x 21." $45.00

STAR WARS: DARK EMPIRE II

The sequel to the successful comic series has a triumphant Luke Skywalker, Jedi Knight, back in this powerful image featuring war machines dominating the background. Limited edition of 1500 signed and numbered copies. Printed on museum grade archival paper. Print size: 19 x 24" with image area of 16 x 21." $45.00

® & © 1994 Lucasfilm Ltd. All rights reserved. Used under authorization. Published by Rolling Thunder Graphics.

The Fantasy Art of Dave Dorman

please indicate quantity of each print being ordered.

___ **SW: The Smuggler's Moon** ___ **SW: Dark Empire II**

POSTAGE & HANDLING:
Prints shipped in extra-sturdy mailing tubes. USA $5.00 per print. Foreign $12.00 per print. New York State residents add 8 1/4% sales tax. Canadian residents add 10% sales tax.

Send cash, check or money order to:

STARLOG GROUP, INC.
475 Park Avenue South
New York, NY 10016

Method of Payment:
❑ Cash ❑ Check ❑ Money Order
❑ Discover ❑ Mastercard ❑ Visa

Total Enclosed: $_____

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _

Account No.

Card Expiration Date __/__ (Mo./Yr.)

Your Daytime Phone # (____)_____

Print Name as it appears on your card

Street

City State Zip

Signature

If you do not want to cut out this coupon, we will accept written orders.

Please allow 4 to 6 weeks for delivery.

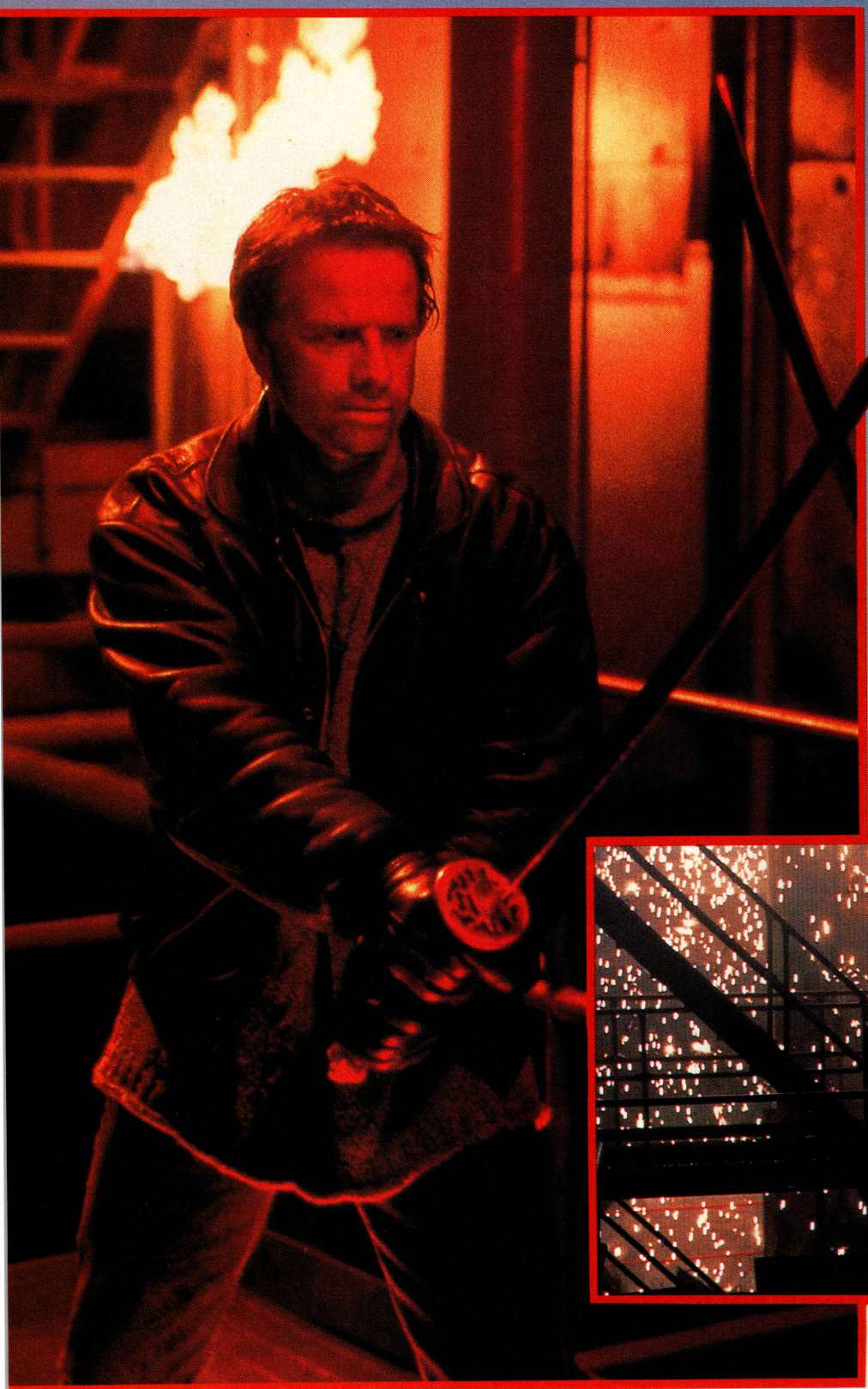
Higher Ground

Returning as the Highlander, Christopher Lambert is one hero who will live forever. Naturally.

By DAN YAKIR

Christopher Lambert can't conceal his enthusiasm when he talks about *Highlander III: The Final Conflict*. You would think that playing the titular hero three times in a row would make an actor somewhat jaded. However, Lambert is anything but. Excitable and passionate, he's also very precise about the ups and downs of his involvement in this supernatural saga.

"Like many people, I was *very* disappointed with *Highlander II*," he explains, "but I didn't have a choice, because I was signed to do it when we shot the first one. I had no say in the script or anything, and when they said, 'We're ready to go!' I had no choice but to do it. It was a little against my will, because for me the purpose of a sequel is to duplicate the *essence* of the original with a different story—not to imagine things that had nothing to do with the Highlander. And number two was a bad movie, although visually stunning. It should have



From the dawn of time they came, battling down through the centuries. And they're back, along with Christopher Lambert, in *Highlander III: The Final Conflict*.

All Highlander III Photos: Copyright 1994 Miramax Films

been called something else.

"The essence of *Highlander*," Lambert continues, "is dealing with immortality, dealing with the romantic side of the character, dealing with whether or not it's pleasant to be immortal and carry on living through the ages without being able to die. So, when they approached me to do the third *Highlander*, I did exactly the opposite of what I did on the second: I said, 'Guys, *only* if I can be involved on the script!' I knew exactly what I wanted to do: I wanted to make the direct sequel to the first film, which is what *Highlander III* is.

"We also went back to the flashbacks, to the transitions between past and present, the dual love story—one in the past, one in the present—and the romantic side of the character that attracted me to *I*. We obviously have a lot of action, and the story itself is connected to number one."

When the script was completed, Lambert applied the same zeal and involvement to the next stage of the filming, getting the producers to see things his way and to make additional changes. After meeting veteran music video director Andy Morahan in London, Lambert felt that he had found his man. "He was perfect, because of his understanding of *Highlander I*. I was convinced we could do a sequel that would be good, if not better, than *I*. I've seen the movie and I'm very proud of it, because we succeeded."

"We wanted to go back to the bad guy you love to hate," says Lambert of the casting of Mario Van Peebles as the villainous Kane.

Immortal Hero

The appeal of the Highlander for Lambert has to do with his most striking characteristic: his immortality—a subject that offered the actor food for thought. "I was thinking, 'Would *I* like to be immortal? Would I like to have started my life in 1586 and still be alive today?' There's one side in me that feels that 'yes, I would love to, because I would have seen things that nobody else would.' That's a major attraction for me: living through all the wars, being able to meet Lord Wellington, Napoleon—incredible people, and *really*, actually meet them, see them, live what they lived and not have to rely on reading a history book.

"But the bad side is the pain factor, which is always challenging for an actor. Everybody suffers in life, and it's the way you deal with it that allows you to relieve the pain: you lose someone you love, and if you decide to sit down and die with them, it's up to you. But you can also decide to walk on and live with the pain—because the pain will *never* go away, you'll still carry it in you no matter what you do, but that does not mean you have to stop your own life.

"What makes the character very attractive is his having to deal with the question: How far can you go with the pain? Each time you look at a woman who you might fall in love with, you tend to stop yourself, saying, 'I don't want to make her suffer, and I *myself* don't want to suffer anymore.'

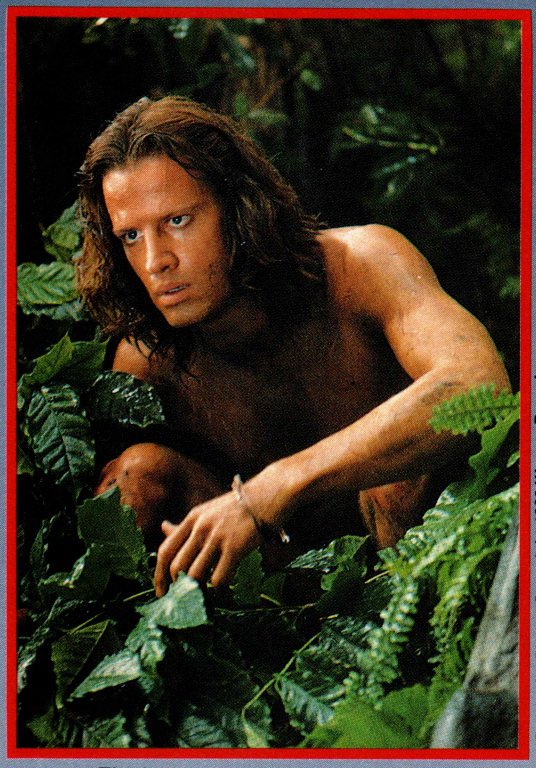
"But then," notes Lambert, "love is stronger than that. It's exactly what happens in *Highlander III: The Final Conflict*: There is a great love story in the past, where at one point I have to leave the girl I love to go and fight the Revolution in France, and I decide to disappear and make her believe I'm dead, so she can lead a normal life. During the French Revolution, they had the guillotine and, of course, the only way an immortal can die is by being beheaded. It works. She thinks I'm dead, so she starts a new life. One day, a few years later, I come back to see her, but I stay hidden in the woods, and I see that she has a husband and a baby, and that makes me happy. It also makes me suffer, but the happiness of seeing her happy is much more important *because* I'm immortal and could never give her that."

"Love is stronger than that."

According to Lambert, the nature of his character's gesture towards the woman he loves is simply "a generous act of sacrifice. I know what pain is and she doesn't, yet," he explains. "And I don't want her to go

"The essence of *Highlander* is dealing with immortality," reveals Lambert. "Dealing with the romantic side of the character."

DAN YAKIR, veteran STARLOG correspondent, profiled Mario Van Peebles in STARLOG #210.



The long-rumored follow-up to *Greystoke: The Legend of Tarzan, Lord of the Apes* doesn't get Lambert's nod. "I don't think they should do a sequel."

Greystoke Photo: Copyright 1983 Warner Bros. Inc.

through that. I want her to be normal, and she doesn't have a chance to be that with me. And it's a fresh relationship, so he can still get out of it without causing too much harm. Had they been together for years, it would have been a different matter. Still, every so often, because you can't stop loving, he allows himself a glimpse of her."

One of the built-in dilemmas concerning the Highlander is the challenge of having him face real danger despite his immortality. This, says Lambert, isn't really a contradiction. "He has to battle evil—an evil immortal—until only one remains. The danger he faces is having his head chopped off, which would kill him, thereby losing the battle. So, this movie opens in Japan in 1660. I've been wandering the world since the death of my wife Heather, and Sean Connery [Ramirez] from *Highlander I* is dead."

Driven by wanderlust, the Highlander travels the world over, ending up in Japan with a new mentor, Nakano (Mako), "who is teaching me more meditation practice to accompany the swordplay, the way Connery did. Now I'm trying to increase my power by being quieter and more focused and less of a young bull who's going in every direction. I'm being chased by three immortals who are also after this Japanese magician. Nakano tells me to leave before the immortals get to me, because he knows that my real mission is yet to come. So, he battles the three immortals alone after I've left, and he gets his own head chopped off, but by doing this, when the quickening—the release of energy—happens, the cave they're in crumbles and buries the immortals alive. In 1994, a team of archaeologists discovers the cave, they release the immortals. And the chase is on again," Lambert explains.

According to Lambert, his nemesis Kane (Mario Van Peebles) is a formidable enemy. "He did a fantastic job in the movie," says the actor. "He's really mean, but funny in a dark way. We wanted to go back to the bad guy you love to hate. And Mario not only looks different, but he uses his power differently. He's a pleasant bad guy; he makes you laugh, he's dangerous and he's very mean. I think he really went for it, and the end result is really good."

On the set, the two got along famously thanks to experiences on their previous collaboration, the action-adventure *Gunmen*. "We became really close friends," says Lambert. "We had a lot of fun shooting the movie. We work very well together. Mario works not only for his character, but for the whole movie. And I have the same attitude: If you can give a great scene to another actor, do it, because it's good for the movie. We worked together with and for everybody—and that's rare. Mario is a hard worker; he trained very hard with the swords, which is very challenging because obviously we're dealing with steel and if you're not precise, you get cut. We spent a lot of time training Mario—and the battle scenes are spectacular! They're more impressive than the action scenes in the two previous *Highlander* movies put together. The quickenings are unbelievable—so lyrical and powerful."

Expert Swordsman

For all the expertise Lambert himself now has playing with swords, the skill's yet to become second nature. "I only use it when I do a *Highlander* movie," he explains. "I don't practice with the swordplay in life and I don't collect swords. It's obviously easier now, because I know a little of the technique. But it's always constant work when you're on the set before you start shooting because you have to change the chore-

"*Highlander* is a different type of action-adventure movie," states Lambert. He and Deborah Unger helped make Connor MacLeod a sensitive hero.

"I think **Highlander II** was painful for everybody."

Immortality is somewhat attractive to Lambert. To live "through all the wars, being able to meet Lord Wellington, Napoleon—and really, *actually* meet them."

Design & Layout: Freddy Collado

Fortress Photo: Copyright 1993 Dimension Films

"The concept of the fortress as an underground jail-house of the future," is what drew Lambert to *Fortress*, a film that may have a sequel in the future.

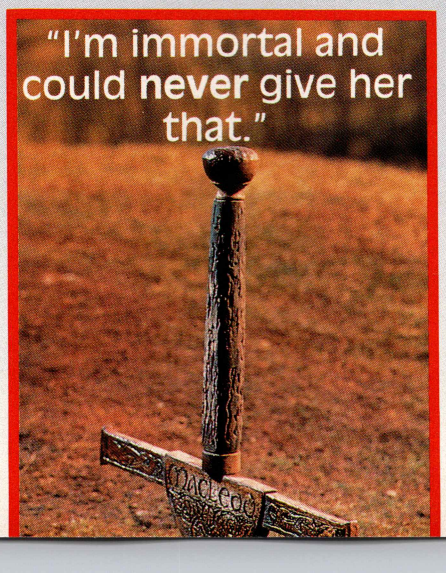
ography with each movie, and you have to perform on staircases and other similarly difficult structures, and I'm doing it without my glasses. It's actually a bonus, because it develops your instinct—and you rely on it rather than your eyesight to make sure the sword will be there at the right place and at the right moment."

The biggest challenge in playing the Highlander for the third time, says the actor, was giving him "some freshness, and a different edge than in the first movie. For one, it's seven years later, and he has to have evolved—he doesn't really age, at least not from 29 to 36, and that's not much of a change anyway—but inside, seven years for him is probably like 50 years for us. That's where the change is. Is he looking at life with a little smile or is he getting more and more serious and gloomy? I wanted to make the character more open in some ways than he was in number one—someone who says, 'Well, it's my burden, so let me carry it with a smile; let's be happy.'

"Otherwise," contemplates Lambert, "you die inside, and what's the purpose of life then? In some ways, this reflects my own transformation in this time period; I love life, so I feel I might as well enjoy it with a big smile. That doesn't mean I'm not worried, and I can't be anxious and sad. I'm not always happy, but at least I try to make an effort for myself and for the sake of others. That's what makes life enjoyable—the fact that it's *not* just for you, that it isn't a selfish enterprise."

It certainly wasn't one on the set. Lambert credits director Morahan and the crew for creating a jovial, fun-filled atmosphere that stimulated creativity all around. "Andy is open to everything," he says. "He has an extraordinary visual sense and a great sense of humor—if a grip came up with a new idea, he would take it. He's somebody who's constantly listening and asking questions. Mario came up with some really good scenes, and so did Deborah Unger. And from time to time, Andy and myself went into the trailer to discuss and read scenes, debate line changes.

"At one point, I'm being put into a mental institution, and that's where the first immortal finds me strapped to the bed. We couldn't figure out how I get to unstrap myself—I mean, I'm not a magician. But after talking about it during lunch break on the set, we came up with a very funny scene that most people who saw it in test screenings love. I would rather keep the surprise on this one, because it's a scene that deals directly with immortality. My point is that by constantly communicating with Andy, we could *always* come up with some solution. It also gives you a lot of confidence in the director. It's always a major problem when you walk on a set and you don't trust the guy who's directing you. None of us ever had that problem with Andy, because he knows exactly what he wants."



But don't expect Lambert to criticize Russell Mulcahy, who directed both earlier *Highlander* films. "I love Russell—he has an amazing visual sense, too, and he's also my friend. But when you know that you don't have the best story in the world [with *Highlander II*], you already start struggling. It was impossible to completely change the story, because of the time factor. During the shoot, you can change the dialogue but the story level must be firm; otherwise, you simply don't have a structure to build on. I think *Highlander II* was painful for everybody. It's not Russell's fault. We were pushed into doing it, no matter what, because of the high stakes involved. When I did the promotion for *Highlander II*, I never lied, which didn't make some people very happy. But I told the truth: I said, 'If you ex-

(continued on page 72)

All Photos: Copyright 1994 TriStar TV

Photo: Ben Mark Holzberg

FOREVER AND A KNIGHT

Geraint Wyn Davies isn't just any policeman. He's Nick Knight, vampire cop.

By PETER BLOCH-HANSEN

After two years of 'Forever Angst,' I think they should lighten him up," says leading man Geraint Wyn Davies of his character, Nick Knight, the vampire cop in the syndicated TV series *Forever Knight*. He plays an 800-year-old vampire who has turned his back on his undead friends and is working to redeem himself and recover his humanity by serving mankind as a night-duty cop. Then, Davies laughs, something he does often. "Basically, 'lighten up' is my motto."

The standing sets of *Forever Knight* are anything but light. They consist of the creepy, metal-and-drapery Raven Club, modeled after an actual nightclub in Toronto, and next to it, Nick Knight's cavernous apartment. In an odd parallel of the way his character moves back and forth from the world of humans to the secret strata of his ancient associates, Davies flashes between the apartment set, where shooting is taking place on an eerie dream sequence, and the Raven set, where between takes, he lounges on a black leather sofa to talk about his character.

"With Nick, the angst is right there," Davies elaborates. "That's the word for him. That's his thing, and he's guilt-ridden beyond all bounds. I would like to say to him, 'Nick, get over it. It's a tough gig. You're not going to become human right away, so lighten up on the whole thing.' He really needs a good session with a shrink, but he only has LaCroix [Nigel Bennett] to go to and that's no help at all. So, Natalie [Catherine Disher] is his therapist as well as his doctor."

Vampire Cop

Settling back into his couch after another shot, the Welsh-born actor takes up his theme again. "Nick's thing is to look at the turmoil of the situation. He looks at the cause of a problem. I think if you've been around for 800 years, like Nick has, yes, there's a whole lot of weight to carry around, but you've done it all. If you've done everything 42 times, you tend to come at things from a different perspective. I think there would be more wistful, ironic situations in his life that we could explore.

"We couldn't really change that angst thing, though. It's just my wishful thinking. Jim Parriott [executive producer] said to me, 'As Nick, you're the guy who comes into the living room every week that everyone hangs onto. All the other characters can do whatever it is they do: *they* can change, but *you* have to be the grounder.' All right, fair enough, but we *can* shake it up a bit. We can change some things, add different characters and such. It's interesting for actors to be working with different people. Nigel and I often find ourselves literally repeating the same scene in each episode. Is there nothing else we can do? I mean, in 1600, maybe they were really having a hoot together. Maybe they were running a brothel. Who knows? But they could have been doing something together, because they couldn't

PETER BLOCH-HANSEN, veteran STARLOG correspondent, profiled Yvette Nipar in STARLOG #204.

have been enemies the whole time, I don't think. You could have the angst-ridden story of the present with the background stories being fun."

Not totally without influence, Davies is putting something of his own stamp on the series' third season as a director. He has already directed one episode, "Oh Baby, Baby," and will be calling the shots on another, "Blood Money." "Visually I've got a way that I would like the show to go," he reveals. "The transitions are very important—the way we get into flashbacks, the way we come back, the way we segue from century to century.

"I have directed everybody to be just a little less pigeonholed. Natsuko Ohama [Police Captain Amanda Cohen] was very serious and hard in the first whack of shows. I gave her a sense of humor in 'Oh Baby, Baby.' Everybody was more relaxed. It's a very relaxed episode. Comedy wasn't pushed; it just unfolded. I find sometimes in episodic television there's a perceived need that the director has to 'flush the moment.' I suppose it's because it might be their only chance to direct in the series, so they want to make a point. But I gave the audience more credit for being intelligent. Certain things I didn't push. And indeed, I got nailed by the powers that be, saying, 'Why didn't you punch that moment?' I figured that if anybody with any brains is watching, they'll figure it out.

"Really, I decided to throw caution to the winds. I was taking the pulse of what the fans would like, which is something that most directors don't know. But we actors know, having talked to a great deal of people about it. I like to include one or two 'in' things for the fans who've watched the show, and some things that the actors like. Sometimes they have suggestions and I go with that. I had a lot of situations where Nigel wasn't in much of the show as far as dialogue went, so I shot him in a kind of limbo. I had him overseeing events in the show, and at a scene's end, he would react—a smile or a tear or something, in a tight close-up. It's something that will work well for the fans who know LaCroix is always there, watching Nick. That gives some more room for the character. They don't have to always give him the same dialogue. He doesn't have to be always negative. In fact, he helped Nick a little in that episode, which was a nice change.

"It was a lot of fun. On Friday, I wrote a song with our composer, Fred Mollin, for the episode and worked on the way it was mixed. It's a really nice show. It's gentle too. It's not as jarring as many of the episodes we do. I wasn't going for the horror, I was going more for the folklore of vampires. That's what I really enjoy—the sensual, sexual, historical aspect. I tried to do it as if I was watching it. I shot *Forever Knight* for me to watch. It plays more like a film than it does a television show."

However, television being what it is, even directing doesn't give Davies all the innovative power that he would like. "The

"It's a total love story between a man and humankind," says Davies. The seductive vampire Janette (Deborah Duchene) tries to keep him anchored in the dark.

Photo: Matthew Wolchock

Design & Layout: Yvonne Jang

When darkness falls and the children of the night roam free, Geraint Wyn Davies keeps the peace as Nick Knight, damned hero of *Forever Knight*.

Photo: Ben Mark Holzberg

Davies has even stepped behind the camera for a few episodes, including "Oh Baby, Baby," which gave LaCroix (Nigel Bennett) an elevated role.

one thing in television that the director does not have," the actor explains, "is control over anything that happens after he's finished shooting it. I shot some really cool things with Nigel, some really outrageous things, that they cut because they thought it would take us in the wrong direction. I'm really sorry about that. I have some great ideas that I bring to the directors we work with and they steal them."

Davies shrugs, then discusses some other episodes. "The one I directed had to do with a woman vampire whom Nick 'brought over' within the last hundred years. She has a child, even though she's a vampire. There's one where Nick is cured for a short time and another in which every member of the cast becomes somebody different. We go to other places in Nick's background, to Egypt, for example. There is a flashback to Vietnam and one in which Nick dies, for real. We go to the 1920s. That one is about a woman who writes about vampires and how Nick left France. I think you'd need a computer program to keep track of where he has been and at what time periods. It's a bit like that character [in novels by George MacDonald Fraser], Flashman. He seems to have been everywhere at once. People were concerned about that. I was one of the people who said, 'If it works for the story, use it.' There's a lot of stuff that we'll do to help develop the other characters more."

Human Character

Despite the changes he would like to make in the show, Davies has no argument with the success of its first two seasons, nor with the popularity enjoyed by his character.

"Basically, 'lighten up' is my motto."

"We get a chance to explore what morality is," he explains. "What are the joys of being human? Nick is a balanced individual and he does have a sense of humor. It's not really explored. He's sensitive, yet there's a great deal of violence in his past, which makes him a multi-leveled individual. He also has the vampire lore and the asexuality. It's a very interesting, ambiguous thing, because we know he can't have human, mortal sex. That adds another point-of-view for another group of folks who might find an interest there to be explored.

"It's a total love story, a love story between a man and humankind. It's the kid in a Charles Dickens story standing in the cold with very little on, looking in through the window at the family having the perfect Christmas dinner. The lust for immortality that Nick felt in his youth doesn't hold water for him any more, so he needs to get inside. He's still outside, shivering. There is also the sense of loss that he can't actually share a relationship with Natalie.

"Before coming into this show, I played Hamlet—the most demanding, emotionally split role an actor can play—in England for about seven months. Then, coming onto *Forever Knight*, I carried the baggage from that with me, which was great. It made this a breeze, to be quite honest. It just fell into place. I saw parallels between them. It's the disenfranchised individual, the person outside the group who's trying to get in, who's trying to figure out why it's all happening. There are many things that Hamlet can't have that Nick Knight is also deprived of. So what I did with this role was to try to draw as many parallels between the two as I could. That way, my work had already been done. I had done it already for seven months, which is a lot of rehearsal time. I just put on a different set of eyes and teeth and went for it."

Davies isn't surprised that *Beauty & the Beast* and *Starman* fans are among the strongest supporters of *Forever Knight*. "I actually see a parallel with Vincent in *Beauty & the Beast*," he explains. "The kind of show is the same. The Beast is the guy who couldn't fit in, as is the Starman, a special outsider."

Next, the busy actor dashes back from several takes of a shot in which Nick's wise-cracking partner, Detective Don Schanke, played by John Kapelos, arrives at the elevator entrance to his apartment to collect him for a night's patrol. Davies turns to the technical considerations of telling Nick Knight's story week-by-week. "We're lucky that we have the medieval period and the modern day," he says. "In a way, we're doing two shows in one, and that helps keep it alive. Any fantasy is difficult. You have to get right into the realm of that fantasy to make it worth even turning on the set. If we're not being honest to the material, why should anyone turn it on? But it's tough to do it over and over again.

"It's a fine line. When we keep it on the real side, it's great. When we go over the top..." Davies throws back his head and lets out a horrified shriek. "In the back stories," he continues, "when you've got LaCroix, with long hair, candlelit and stuff, it's almost OK to go over the top, because we're going back to classic horror movie time. The audience expects us to be broader, and the music tells us that too. When you have choirs and organs and big gong bells, you're saying, '*Big*!' We're not hiding from that. One of the most important elements is to let an audience know what they should expect. If you're saying this is great melodrama, then they'll say, 'Fine; melodrama, yeah!' But if you're trying to say that this is absolutely real, and then you play it

melodramatically, they go, 'No. That's over the top.' So when we're in modern mode, we have to play it to our modern sensibilities which are more reality-based. I don't think it would work on the stage, you know, only because this is a very visual show. It requires the visual assist of the camera.

"On the other hand, playing a vampire is quite outrageous. I used to joke, 'Hi, I'm Nick Knight, vampire cop.' It's outrageous, but these are the guidelines in which we have to tell a story. The toughest thing for me is to play within the truth of the story, knowing full well that it's completely outrageous. But damn it, this is our job and I think we can make it really entertaining."

Television Actor

Davies dismisses any suggestion that his anguished character has affected his own life. "I've played this kind of thing before," he elaborates, referring to his previous vampire role as Klaus in *Dracula: The Series*. "And I'm not the type to bring my work home. In fact, it's the relationships off-camera that are more likely to affect you. I dream about the show all the time. It drives me crazy, but it's normally about how to make the show better—how to work out different shots, interesting things. Now that I'm directing, it's much more interesting to me as a whole, to appreciate what the art department and the set people do, for example."

The main difficulties of playing the role, he insists, are the well-known rigors of television production. "One of the reasons I can get through the schedule is the camaraderie that we have. We're all kind of nuts on this show. With the time demands, working 'til four or five in the morning, you have to have fun. You don't have a life when you work those hours, so you might as well enjoy yourself. The jokes come pretty fast and furious. I would hate to have them documented. We're a ribald little group. Then, Nigel comes to work and lowers the tone considerably.

"I always think that on shows like this one, it's the core unit that's important. With the hours we work, you don't get a chance to see anyone else. It's like being on a hockey team, touring around the world. The only people you get to see are the people you play with. We probably have more fun on the set than off. It's quite a relaxed atmosphere. Oftentimes, a director comes in who doesn't know our group, and tries to set a different tone. It doesn't work."

Because his work affords him so little leisure time, Davies finds little interest, for the present, in appearing at science fiction conventions, though he's appreciative of the show's fans. "I may do some in a year or so," he explains. "I know it's a good idea to represent the show, but I'm really not that comfortable being out there. Money is one of the reasons you do conventions, but after a while, time becomes much more important than money. I don't find it the driving force any more. The idea of being able to spend the weekend doing things I want to do with my family is much more important to me than making an extra whack of cash. If Nigel is willing to do conventions, then that's fine by me. We figure that Nigel is the one who really represents the show. He's our point man. He'll get out there and do anything."

Geraint Wyn Davies has very definite priorities in his off-camera life. "Number one is my wife Alanna and the kids," he reveals. "They're eight and almost seven years old. They're just at that age where in a couple of years I'll say, 'What happened? Our kids are grown.' They're just a hoot. Because they're theater kids, I call them 'wash and wear kids.' As a family we're very artistic. We do a lot of stuff together as a foursome. We'll go away to some exotic locale like Morocco or Bali and see what we and the kids can learn about different cultures. Sometimes working gets like being in the trenches, so it makes it a little easier to know that your reward at the end is really exciting. I also write a lot of music. In terms of relaxing, that's what I do. I've written a couple of songs for this series, but I'll never be a rock star like David Hasselhoff. He has much nicer hair." ☆

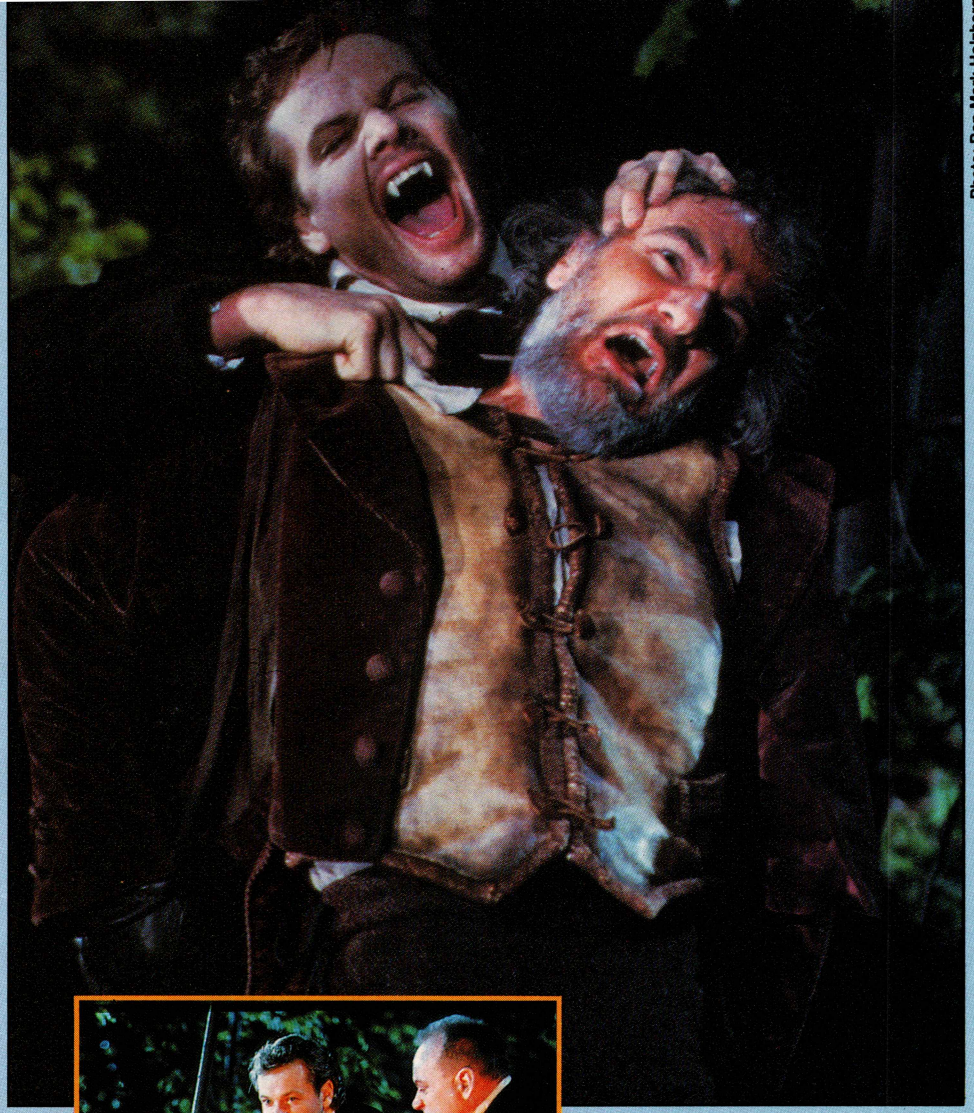


Photo: Ben Mark Holzberg

Photo: Ben Mark Holzberg

"That's what I really enjoy—the sensual, sexual historical aspect," states Davies. But some bloodletting every now and then doesn't hurt.

"He's guilt-ridden beyond all bounds," Davies reveals of his alter-ego. "I would like to say to him, 'Nick, get over it. It's a tough gig.'

Befriending Beauty and the Beast

By PAULA VITARIS

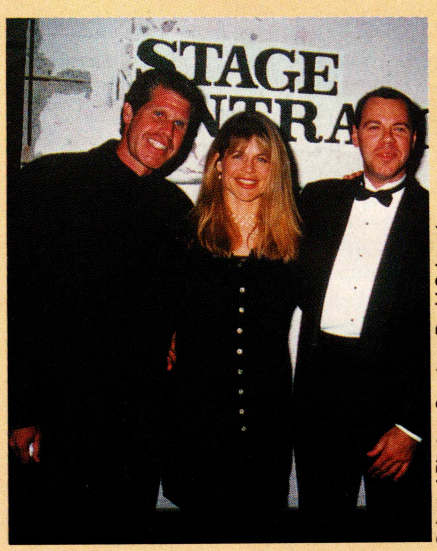
In a world below, producer David Schwartz came to know the wonder of Catherine & Vincent.

Beauty & the Beast was a tale of two worlds—one above the streets of Manhattan, another below, in the dark corridors and passages. And just as its tunnel dwellers depended on friendly "helpers" for news of the world above, so did the show's cast and crew depend on their own real-life "helper," coordinating producer David Schwartz.

"I was the topsider tunnel person," Schwartz says of the two-and-a-half years he spent with *Beauty & the Beast*. A fast-talking man with a stand-up comedian's wacky sense of humor and repertoire of jokes and funny voices, he adds, "I had my own language to speak to each person because there were so many different personalities involved. It really was quite a challenging experience." He credits the "significant skills I have as a human being" with earning him his job, but then laughingly observes that those "significant skills" combine the talents of "Henry Kissinger, Erma Bombeck, Dr. Ruth Westheimer and Jerry Lewis."

Photo: Richard Cartwright

Schwartz came to *Beauty & the Beast* after 10 years of film and TV editing and production experience in New York City.



Selected Photos: Courtesy David Schwartz

With the help of stars Ron Perlman and Linda Hamilton, David Schwartz (right) made it to the top as coordinating producer of *Beauty & the Beast*.

Photo: Bruce Talamon

Design & Layout: Jim McLernon

"Funny, intelligent, committed, passionate and loving" are a few of the adjectives that Schwartz uses to describe Perlman.

Born and raised in Philadelphia, and a movie buff from early childhood, he took film courses at New York University and completed a year-long course at the New York Institute of Television. He went to work for various companies in New York, handling film and coordinating shoots. After serving as location manager and coordinator for such films as *Rocky II*, *Ragtime*, *The World According to Garp* and *Trading Places*, Schwartz decided to put his California film contacts to good use and in 1987 moved to Los Angeles.

"I went to LA to see if I could create something from these relationships," he recalls. "I got two free tickets to Universal Studios, I got dinner for two, a ride on the Goodyear Blimp, tickets to *The Tonight Show*—it wasn't going as I expected." Then a chance meeting with the brother-in-law of a TV production manager resulted in his being hired—despite his impressive résumé, Schwartz notes with amusement—"to schlep sodas and carry notebooks" for Richard Franklin, director of a pilot.

The pilot was *Beauty & the Beast*, an updating of the classic story to modern-day New York, with the beauty an assistant district attorney named Catherine Chandler (Linda Hamilton), and the beast a tunnel-dwelling lion-man named Vincent (Ron Perlman). Schwartz was instantly captivated by the story's romance and the meticulously constructed sets. "It wasn't a set to any of us when we first came on it. It was the most amazing environment to take refuge in. As time went on, those tunnels, those chambers were our home. Each was an intimate and special place and created a certain and significant feeling that would set the tone for the day or sometimes the week. Although many of the sound FX were added in post-production, we could hear Pascal and we could feel the vibration of the kids playing or we could smell the bread being baked. Those places were not just two-dimensional cutaways. Being in the tunnels—and they were dark and green and slimy and wet—knowing that Paracelsus was only a couple of pages away in the script, was scary. It was *real*. It was a very tactile experience for most of us. And certainly for me, it was as significant and real as my world at home."

"I was the topsider tunnel person."

A friendship soon grew between Schwartz and Franklin, and Schwartz quickly became more than a mere go-fer. "I brought everything to it that I would have brought to producing spots or as a location manager," he says. Franklin (who discussed the pilot in STARLOG #126) "was incredible about allowing me to have input and feedback. Richard's an incredibly gifted director. He had storyboarded the whole script. It was a wonderful opportunity to get really close to the director and live inside his mind while he put something like this together."

Father's Assistant

With the pilot in the can, Schwartz "made it real clear" to series creator Ron Koslow and executive producers Tony Thomas and Paul Witt "that if the show were ever picked up, I had a significant background and would like to make a contribution." They had already noted his ability to get along with a wide range of personalities. During the pilot's shoot, Schwartz had served as link between Franklin and the producers, smoothing out misunderstandings and differences over the show's artistic look. Schwartz jokes that they "got a kick out of me," but his versatility did impress Koslow. When CBS picked up *Beauty & the Beast* for its fall 1987 schedule, "Koslow called me and said, 'We would love for you to work for the show. We don't know what we're going to do with you, or where we're going to put you. What do you do?' "

Schwartz was delighted to work for Koslow, whom he calls "a visionary" and "a brilliant writer." He adds that Koslow has "a tremendous sense of passion and depth as well as humor. It was quite an opportunity and education to work with such a talented person and to assist in bringing his dream to life."

When Schwartz returned to *Beauty & the Beast*, his extensive hands-on background was put to use as post-production supervisor under associate producer Christopher Toyne. "I was his post-production supervisor for the first nine to 11 episodes. I ran the looping sessions with Christopher, the sound FX sessions, and all the music spotting. Just ran around frantically, while editing and all the things in post-production were happening: sound, light, special FX, matte shots, digital FX. We were cutting on a very new electronic system at the time, called the Montage System. We were one of the early pioneers of this system." Schwartz also coordinated timings and commercial spots with CBS.

The first season's Christmas hiatus brought personnel changes. Koslow and co-supervising producer Stephen Kurzfeld asked Schwartz to take over as set producer. "I said, 'Sure. What am I supposed to do?' They said, 'Just make it great. You just need

Photo: Christine Loss

Schwartz was heartbroken when Hamilton left the show, but bears her no ill will. "I think the blessing Linda gave us was pretty significant," he says.

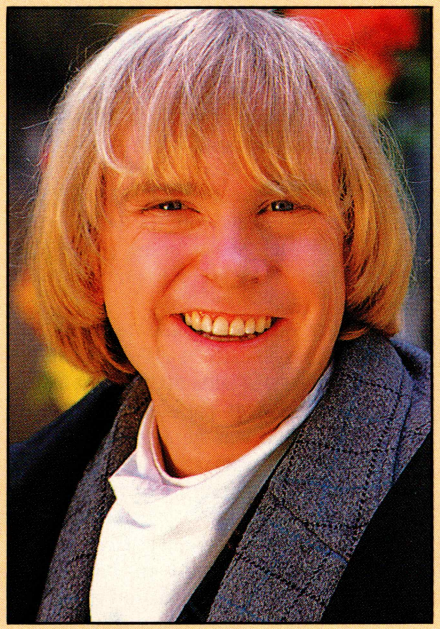


Photo: Randy Tepper

"Without David, I would have crumbled on many occasions," attests David Greenlee, who played Mouse.

to be our eyes and ears and keep us abreast of the situation. Make sure everything is wonderful and don't let anything go down the tubes.' I thought, 'Well, that's kind of an interesting job description. I don't know what it's going to look like or entail every day, but I'm up for it.' And we came back from Christmas break and that's exactly what I did.

"I moved onto the set. It was a new ball game, and I was very happy to be there. Ron and Linda were pleased to have someone there who understood. It was different every day. Some days it was ironing out problems with the cinematographer and his staff, and other days it was answering frantic phone calls from the writers' office and Koslow's office. It was extraordinary to have the opportunity to stand by the camera every day and watch every inch of film go through the gate, to listen and watch some of the premier performances in TV history."

Mouse's Mentor

Schwartz soon formed close bonds with stars Perlman and Hamilton. Perlman, he says, is "funny, intelligent, committed, passionate and loving. He's a very open man. Everyone should have an opportunity to work with Ron, because he's a major giver." He describes Hamilton as "very gentle and soulful, and extremely passionate and rich," with her dressing room the place "where I wasn't asked about anything. It really was a place of sanctuary for me."

Outside Hamilton's dressing room, though, Schwartz hustled back and forth, straightening out the day's problems, doing whatever was necessary to ensure a trouble-free shoot. David Greenlee, who played tunnel person Mouse, says Schwartz made it possible for him to get through *Beauty & the Beast*'s three seasons. "Without David, I would have crumbled on many occasions," Greenlee notes. "David is one of the most generous, straightforward, honest-spoken, thoughtful people I've met in show business. David's more than decent, he has actual integrity—and besides that, he's really funny."

Some of the greatest difficulties came from the physical hardships created by the methods used to achieve *Beauty & the Beast*'s unique look, as well as from the design of the tunnel sets. "Smoke and dirt," Schwartz sighs. The smoke was used to create the soft, diffused look, but it was a major irritant, especially to the actors who couldn't use facial masks. (Eventually, smoke was phased out and special lenses substituted.)

> *"I think the movie is a real viable idea."*

The dirt on the tunnel floors had to be continually swept and groomed. The continuity of the length of the tunnel world's hundreds of candles was another consideration. Even Vincent's cape posed problems. "I can't tell you how many outtakes we have of Vincent storming out, and getting hooked with this leather thing around the neck of his cape," Schwartz laughs.

Schwartz did his best to keep the overworked cast and crew in good humor. "I was one of the zanier people on the set," he notes, even teasing Perlman with oversized scratching posts. "We would be shooting footage of Perlman running, and we would put up these 12-foot tubes that carpet comes rolled in. We had them nailed to a wooden post with a big felt mouse on it. And here's Vincent coming down the tunnel, and Ron would blow by it, and suddenly, he would hit the brakes and skid through the dirt, stop and break out in laughter."

Beauty & the Beast struck a nerve with its audience, particularly women. Mail flooded into the studio, the press called, fans begged for tours of the set. Schwartz describes it as "this massive front marching in," and the reaction was "overwhelming. Every so often we would open up this letter, and it would be this incredible communiqué from somebody in Nebraska or Sydney, Australia, something about how their daughter had been bound to a wheelchair and Vincent turned her world around. I get goosebumps thinking about it now. The amount of responsibility that we realized at that stage had became a very wonderful and terrifying tether. We were all kids of television. We all grew up together watching it. But when you start doing it, you realize the impact TV had on you as a child and the impact you have on the universe through this medium. It was very scary sometimes."

Beauty's Friend

Although renewed for a second season, it was a problematic time for *Beauty & the Beast*. The Writers Guild went on strike during summer 1988, delaying the start of scriptwriting and filming, and once that strike ended, another, by the Teamsters, began. "That was a *really* nasty summer," Schwartz comments.

A major relocation compounded the difficulties. The entire cast and crew moved out of the Renmar Studios used by Witt-Thomas to an enormous abandoned paper manufacturing mill located in the far-off Vernon district of South Central Los Angeles. "There wasn't enough space for us," Schwartz says about the Renmar location. "We were like the Beverly Hillbillies forced to leave the Beverly Hills area and head back to the boonies. We were two or three blocks away from Farmer John's, which is a meat-packing, hot dog and sausage manufacturer in

Schwartz and Perlman went out with a smile in this photo taken immediately after Perlman removed the Beast makeup for the last time in 1989.

PAULA VITARIS is a Georgia-based writer. She profiled James Wong and Glen Morgan in STARLOG #110.

California. Imagine heat, smog and boiling pig flesh as the *first* thing you smell when heading to work in the morning. It really added to the aroma and the essence of what we were doing! It was quite the environment in which to film *Beauty & the Beast*."

Further stress arrived with tighter budgets, forcing the shooting schedule to be cut from eight to seven days. "We were running around Griffith Park, Los Angeles streets, up and down, car chases, cold, wet, dirt, smoke, in seven days. It always felt like, 'What are we doing? What episode are we on?' We were doing 16, 18 and 20-hour days." Schwartz made every effort to keep everyone going, but he says that at times he felt like the plate-spinning man on *The Ed Sullivan Show*, and he couldn't prevent some of the plates from falling.

Adding to the frenzied pace was the uncertainty about the storyline, which became progressively darker, especially during the season's latter half. And then Linda Hamilton decided to leave the series to start a family. Schwartz doesn't have much to say about that decision, except that he understood her wishes. "I could go into Linda's space and be with her, even if she was upset about something, and just be nurtured by her. That's something not many of the fans have an experience of, or know about. And that's why *my* understanding of Linda wanting to have a child is so different from many, because I know who this woman was, how she desperately wanted to be a mother. *Beauty & the Beast* facilitated, I think, the doorway for her to find her true nature of motherhood. Sad for all of us that the show didn't have more of Catherine, but I think the blessing that Linda gave us was pretty significant."

Despite the problems, the second season included some of *Beauty & the Beast*'s finest moments, and Schwartz, as one of the producers, was nominated for an Emmy award in 1989. A second season episode he particularly likes is "Orphans," where Catherine's father dies; he describes it as "an enormous piece of work, one of the shining pieces of Linda's acting." Other favorite episodes are the first season's "Fever" and "To Reign in Hell."

Beast's Pal

When the second season wrapped, everyone, Schwartz included, was completely exhausted, and in a quandary over the show's fate. Ratings had dropped and the Beauty had announced her departure. CBS picked up *Beauty & the Beast* for a third season, scheduling its return for December. Koslow left to concentrate on other projects, although he retained the title of executive consultant. Schwartz now reported directly to Stephen Kurzfeld. CBS demanded script approval and told the producers to kill off Catherine, closing the door to any return by Hamilton, and to punch up the action in an effort to attract male viewers. Hamilton's last work on the series was to film the third season opener, a two-hour movie ("Though Lovers Be Lost") that depicted the birth of Vincent and Catherine's child and Catherine's subsequent murder.

Schwartz calls *Beauty & the Beast*'s tunnel sets "the most amazing environment to take refuge in."

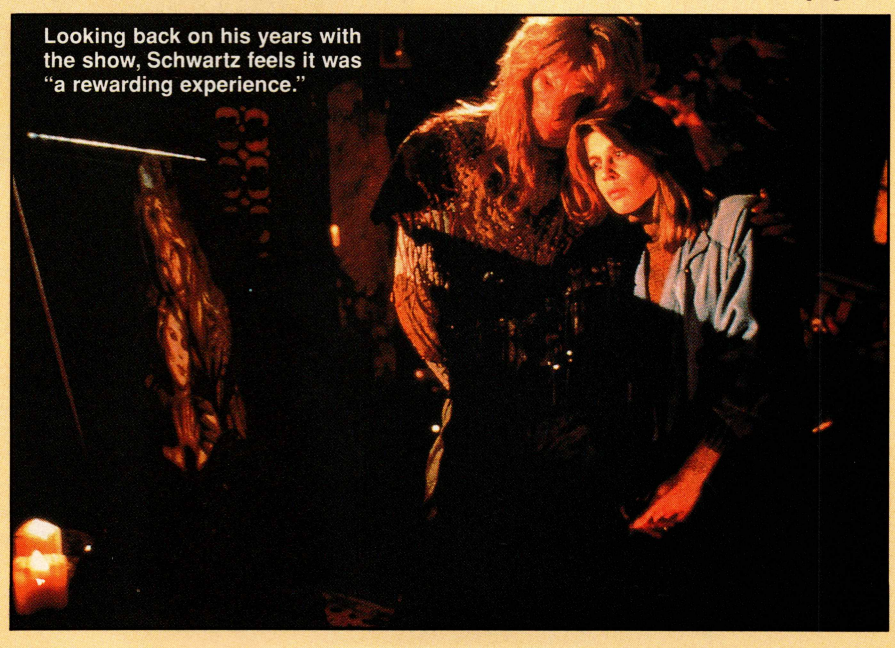
Beauty & the Beast Photos: Copyright 1987, 1988, 1989 Republic Pictures TV/CBS

Photo: Randy Tepper

"That script was one of the more devastating pieces of literature that I had ever read," says Schwartz. "It was passionate, powerful and sad. But, at that point, I didn't have any idea what it really meant."

What it meant was an emotional end for Schwartz to his working relationship with Hamilton. "Everyone made it through that final episode with tears in their eyes. It was a real sad time. That night on the set, the last close-up, the three of us—Ron looking at Linda, looking at me, and Linda looking at Ron, looking at me—we realized this wasn't just the final scene with Catherine and Vincent. It was the end of something that we had too. It was very emotional. It's not something I would *ever* want to go through again on a project, to see something end like

(continued on page 69)



Looking back on his years with the show, Schwartz feels it was "a rewarding experience."

Photo: Randy Tepper

Believing the truth is in four-color, writer Stefan Petrucha brings "The X-Files" to comics.

By BILL FLORENCE

Comics writer Stefan Petrucha may be the happiest man alive. At least, he seems that way. The reason for his state of nirvana? He successfully lobbied Topps Comics for the job of writing the new monthly adaptation of his favorite TV show: *The X-Files*.

"I'm very excited about doing this series," Petrucha says. "This is not just another job, not by a long shot. I have a tremendous love of *The X-Files*."

Petrucha, a veteran comics writer with such titles as *Duckman* and *Miracle Man* under his belt, was watching the second episode of the first season of *The X-Files* when he called his editor at Topps. "I urged him to get the rights to the show [for a comic], and to let me write it," he explains. "As it turned out, there were six or seven writers who wanted the spot. But I whined and pleaded the loudest, and the editor decided my passion was appropriate, so he selected me."

The writer's interest in the paranormal was also appropriate. "I love the subject matter of the series: the anomalies, the UFOs, the unexplained oddities. I have a massive library of books about these things. It has always been an interest of mine."

Authorized by Fox, the comics offer original stories, not TV episode adaptations. The series was launched in January with issue #1, "Not to be Opened Until X-Mas." Monthly issues will follow. "Unless sales do terribly on account of my writing, I'll probably be doing this book for the duration," says Petrucha. "I can picture many worse fates."

With the project underway, he speaks modestly of his efforts to capture the series' magic in four-color pages. "I would be happy just to match some of the best *X-Files* shows. 'Beyond the Sea' and 'Eve' were absolutely fantastic. They were as good as anything that came out of *Star Trek: The Next Generation*."

X-Files Art: Copyright 1994 Fox Broadcasting Company X-Files Art: Copyright 1994 Topps Comics
Art: Miran Kim

X-Appeal

Pondering the appeal of *The X-Files*, he ticks off four key points that he hopes to emulate in the comics. "First, obviously, is the topic: UFOs and anomalies. The show's subject matter is that wonderful 'nether-realm' between science and mysticism that seems to appeal to a great number of people. At the same time, *The X-Files* is kind of a horror show. You have fear and reason operating at once, which is very attractive thematically," Petrucha explains.

"Second are the incredibly classy special FX. They're not overblown like in *Star Wars* or something of that nature. Rather, they're story-driven and often quite subtle.

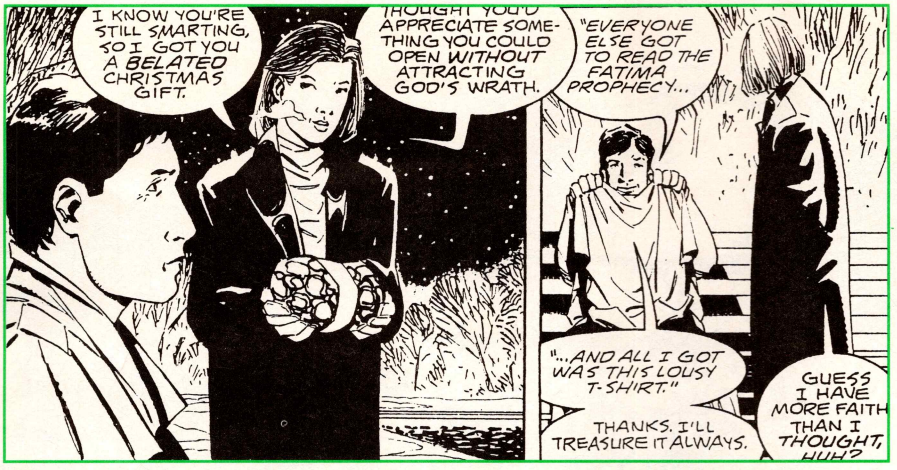
"Third," says Petrucha, "the stories they tell usually involve a couple of familiar elements, like in the two-part Duane Barry episode. That show was half a hostage crisis plot and half a UFO abduction story. Those two themes were interwoven in very interesting ways. This is exactly what any publisher or producer wants: Something that's the same, only different...something we've seen before, but not quite in this way.

"Finally," he continues, "we have the characters of Dana Scully and Fox Mulder. They're both very appealing, well-acted, interesting characters. Mulder's on a campaign to find and expose the truth, whereas Scully is more rationally driven. The dynamic between the two characters reflects the dynamic of the show's theme of science vs. mysticism. And it's refreshing that they're *friends*. A man and a woman on TV, engaged in a loving relationship and not having sex—what an incredible breath of fresh air!"

Translating the TV series to comics has its share of challenges—David Duchovny and Gillian Anderson aren't around to breathe life into their characters, for exam-

---

BILL FLORENCE, veteran STARLOG correspondent, profiled Jerry Hardin in STARLOG #211.



Design & Layout: Evan Metcalf

"A man and a woman on TV, engaged in a loving relationship and not having sex—what a breath of fresh air!" says *X-Files* comic writer Stefan Petrucha.

ple—but Petrucha plays to the comic format's strengths. "Charles Adlard, the artist, can draw anything, and it doesn't cost any more to draw the Russian tundra than it costs to draw a cup of coffee," he says. "There are no budget problems.

"The chief challenge I face is trying to write the best story I possibly can within the series' parameters, and to emulate the TV show's quality. My original goal was to try to use exotic locales and strange things that couldn't be done cheaply on TV. But the plots that have been approved so far tend to be the more cerebral ones."

Fox's series is rich in atmosphere, and Petrucha and Adlard take great care to create that atmosphere in the comic.

"People have asked me, 'How do you pull off *The X-Files* in comic book form?' It's so talky; it's not visual like a superhero comic book," Petrucha admits. "But *The X-Files* translates very well as another kind of familiar comic book: The horror comic. It has horror pacing and shadows and strange lights in the sky. There are plenty of visual models to choose from. I have to keep the talking down a little bit, but not too much.

"Some of it has to do with how you pace out a scene and how much you reveal," he adds. "You don't see what's around the corner; you only see bits and pieces of things which get assembled slowly. It's both a visual device and a plot device, where the reader is given clues as to what's happening as Mulder and Scully attempt to assemble it. Naturally, the creation of atmosphere relies largely on Charles. His shadowy inking touch helps capture the mood."

Petrucha hasn't yet met Adlard. His scripts, complete with panel descriptions, are sent to Adlard in England to illustrate. "I would love to meet Charles. I love the stuff he did for the first issue," says Petrucha.

He hasn't met *X-Files* creator Chris Carter either, but his scripts are sent to Carter (and Fox) for review. The process worries Petrucha, but not because he fears his work will be disapproved. Rather, he's concerned about keeping up with a monthly schedule. "Chris is in the loop, but he's very busy and I don't know how long [his involvement with the comics] will last. He read the first script and was very pleased with it, which is gratifying. I love to have his input, but the difficulty comes in keeping on schedule. Chris is devoted to making the best TV show he can, which doesn't leave him much time to review the comics."

The debut issue, "Not to be Opened Until X-Mas," is based on a mysterious incident which occurred in Fatima, Portugal, in 1917. A luminescent figure—which some believed to be the Virgin Mary—appeared to three children and, eventually, about 50,000 onlookers. "As they watched, the rain stopped, the clouds parted and these people saw the 'sun' come out of the sky and start moving around. Then, Mary, or this luminous vision, depending on what theory you ascribe to—it could have been God, it could have been a UFO—gave the children three prophecies. One predicted the fall of communism in the U.S.S.R.; another predicted the outbreak of WW II."

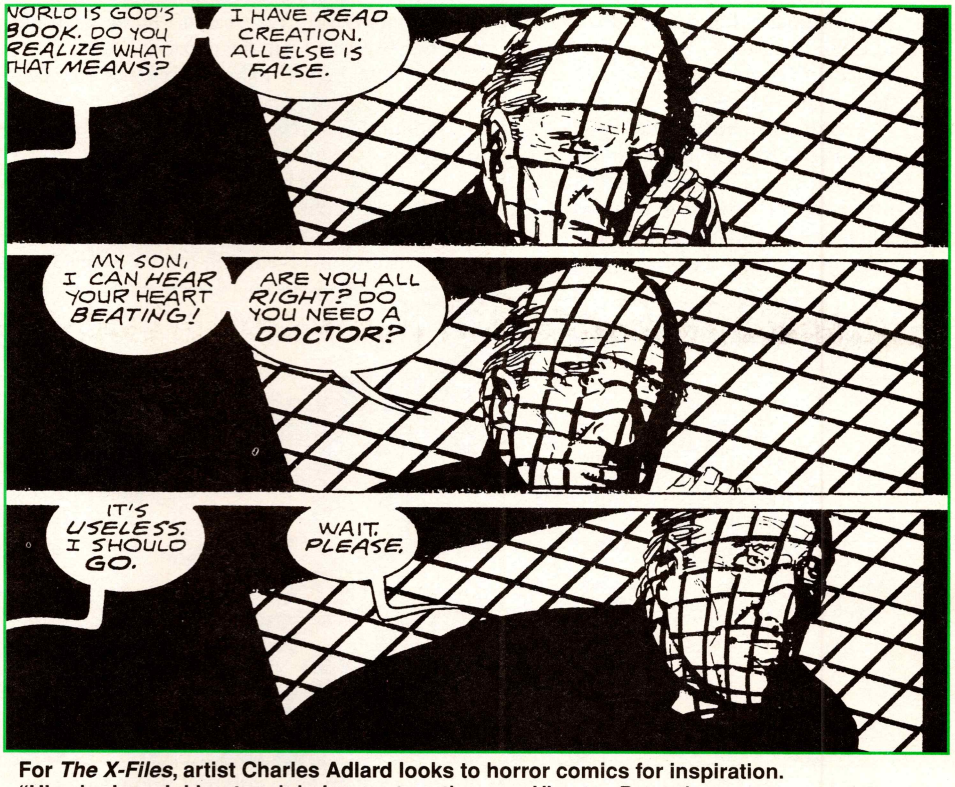
According to Petrucha, the third prophecy was sealed and given to the Vatican. "The Pope was supposed to read it in 1960 and reveal its contents," he says. "But the prophecy has been kept sealed in the Vatican, a secret. So in *X-Files* #1, a group of terrorists steal this prophecy and deliver it somewhere in the United States. Unfortunately, whoever reads it has a kind of quasi-mystical experience, goes insane and dies. Mulder thinks it might contain evidence that what visited Fatima in 1917 was, in fact, an extraterrestrial intelligence."

Mystery X-pert

Issue #2 will involve a group of people who were witnesses to a Roswell-like crash in the late 1940s, and now someone is killing them off. Future issues will delve into the secret groups of the military and government; Mulder's sister's abduction and his attempt to find her; the famous Siberian explosion of 1906 ("Something comes out of the crater," Petrucha offers); and the lost cities of the Arctic. "I even want to do a couple of bug-eyed monster stories," he says. "And I'll do a couple of sequels to existing episodes. I want to do a follow-up to 'Beyond the Sea,' for instance, in which Scully has a near-death experience and sees her father again."

For the most part, stories will begin and end in a single issue, although a few will reach a climax later. "I'm trying to work in a couple of themes that will recur and provide continuity," Petrucha notes. "Some subplots will continue from issue to issue."

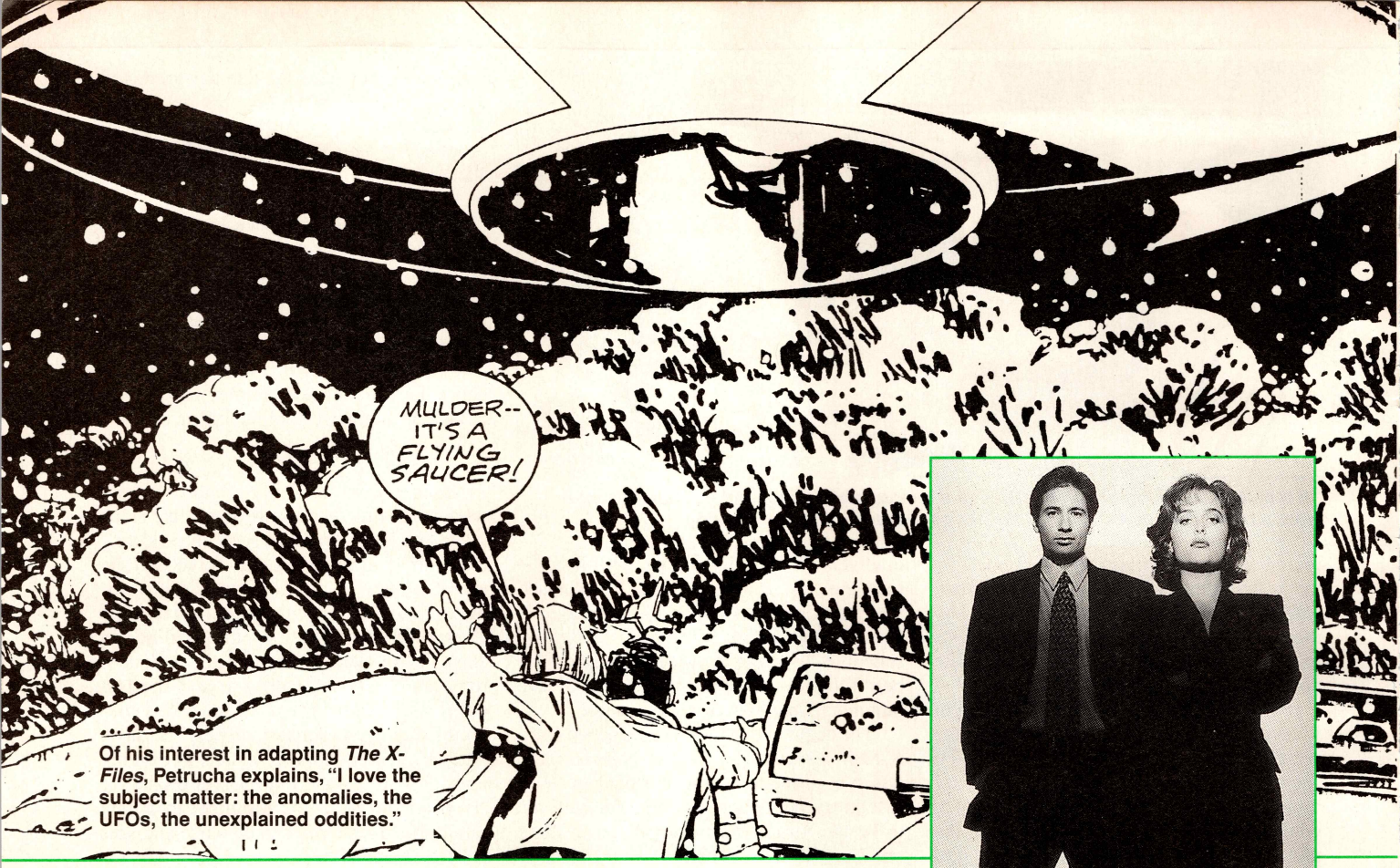
In an attempt to stay as true to the TV series as possible, he *will* use semi-recurring



All X-Files Interior Art: Charles Adlard/Courtesy Topps Comics

For *The X-Files*, artist Charles Adlard looks to horror comics for inspiration. "His shadowy inking touch helps capture the mood," notes Petrucha.

THE TRUTH IS OUT THERE



Of his interest in adapting *The X-Files*, Petrucha explains, "I love the subject matter: the anomalies, the UFOs, the unexplained oddities."

Photo: Michael Grecco

X-Files Photo & Characters: Copyright 1993, 1994 Fox Broadcasting Company

"They're both very appealing, well-acted, interesting characters," Petrucha notes of series leads Fox Mulder and Dana Scully.

characters like Skinner, Cancer Man and the Lone Gunmen, but he has no plans to introduce new continuing characters.

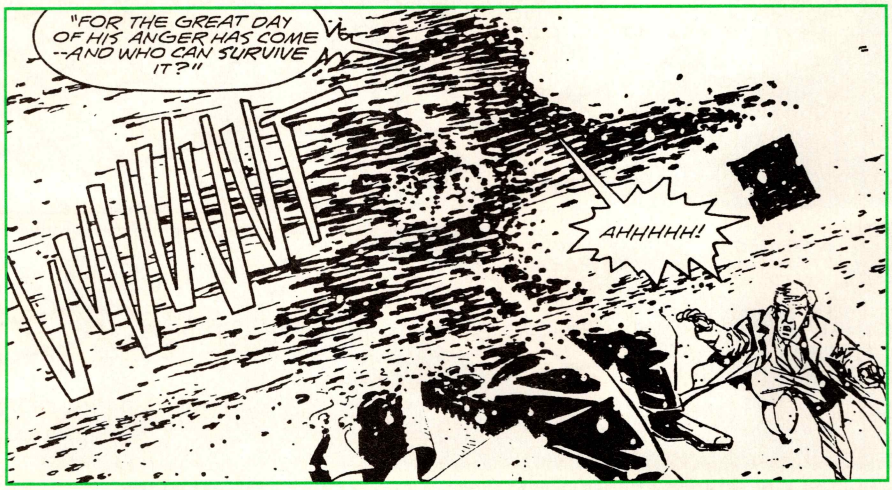
And Deep Throat? "He's supposed to be dead, but you never know. My wife and my editor both think he's alive. I think he's dead. He got shot in the chest; you can't do much better than that. There will be references to Deep Throat being dead in the comic, and it's possible they'll uncover something he left behind at some point. But as long as he's dead in the show, he's dead in the comic."

A self-avowed follower of the paranormal, Petrucha is vague about whether he believes in UFOs and other *X-Files*-type mysteries. "There are some things I sort of, sometimes believe in," he says. "But I'm more intrigued by the processes and by what other people believe in. The myth of UFOs and abductions has many recognizable pieces that repeat themselves over and over again. On the fringe level, it's practically a religion. In *The X-Files*, I'm picking some of the events I wonder about. The 1906 explosion in Siberia was very real; the fact that 50,000 people gathered to see something at Fatima is very real. I don't know what the hell happened, but the mysteries exist.

"Do I believe that 10 percent of our society is being abducted nightly by alien beings? No. Do I think there's something really interesting going on in terms of the possibilities of how we remember events and how we identify ourselves? Yes. Is there a Loch Ness Monster? I hope so."

Those involved with the TV series have differing views on whether *The X-Files* qualifies as "science fiction." Petrucha laughs, attempting to lodge his own opinion. "In a sense, it *is* SF, because it deals with the possibilities of science in a fictional setting. But its flavor is in the horror pacing, and in that bizarre space that exists between science and mysticism, where things are a question of belief. You can use all kinds of systems to attempt to define these sublime anomalies. You can use the scientific method, you can use fantasy, you can use Freudian psychology or you can use the 'act of God' explanation. *The X-Files* is, almost by definition, anti-genre. It can incorporate *any* genre at any time."

Stefan Petrucha pauses, then adds, "It was a really good idea." ☆



Does the secret prophecy hold the word of God, or of an alien culture? Some men will do anything to find out.

TRUST NO ONE

MEGA CITY FATIGUES!

100% Heavy Cotton Jersey. Pre-Shrunk, Machine Washable.

Sizes: Large or Extra-Large

JUDGE DREDD T-Shirts $19.99 each

JUDGE APPROVED CLOTHING!

© FLEETWAY EDITIONS LIMITED 1992. Licensed by Copyright Promotions Limited/Surge Licensing

JUDGE DREDD
T-Shirts - $19.99 each
Please indicate quantity and size being ordered.

___Judge Dredd
US: 201.T___Lg ___X-Lg

___Going Somewhere?
US: 200.T___Lg ___X-Lg

___I Am The Law
US: 202.T___Lg ___X-Lg

DISCOVER NOVUS NETWORK | VISA | MasterCard

POSTAGE & HANDLING: USA: First, $2.50; each additional $2
Sorry, we cannot process foreign orders.

Method of Payment:
❑Cash ❑Check ❑Money Order
❑Discover ❑MasterCard ❑Visa

Account No. _____

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Card Expiration Date: _____/_____ (Mo./Yr.)
Your Daytime Phone #: (___) _____

Print Name As It Appears On Your Card

Street

City State Zip

Your Signature

Total enclosed: $_____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery

SPACE CADET

Alongside Tom Corbett, Jan Merlin jetted across early TV spaceways.

By MARK PHILLIPS

Smokin' rockets! Jan Merlin's passion as a youngster was science fiction, but he never suspected he would be blasting into orbit as feisty space cadet Roger Manning in the live 1950s TV series *Tom Corbett, Space Cadet.*

"There were a number of reasons as to why I was heading towards an acting career without even knowing it," says the veteran of more than 1,500 TV appearances. Merlin reflects on his choice of career with a sense of bemusement. "I was born in New York on the Lower East Side of Manhattan. My parents were caretakers of a little Russian Orthodox church which had a basement apartment in which we lived. Under the church was a small auditorium with a stage, and the Russian congregation used it for weekly dances, weddings and plays. I watched these shows when I was a little sprat and they were wonderful, but they had no impression on me other than that they were part of my childhood."

Growing up, Merlin later acted in theater and watched Broadway plays. One Broadway production that made an impression on him was a six-hour version of *Hamlet*, starring Maurice Evans and Judith Anderson (STARLOG #85).

Selected Photos: Courtesy Mark Phillips

He relished the opportunity to meet Anderson years later, when he was in the Navy. "I came to New York to transfer to another ship and I went to see Judith Anderson in *The Three Sisters* on Broadway. I was taken backstage to meet her, and the dear woman wept because she thought I was far too young to be in the service. I was 17 at the time and looked 15."

But the yen to act remained elusive. "I didn't consider it as a profession. I went into the war when I was 17 and I couldn't wait! I believed those posters: See the world. While at sea in the South Pacific, I began to write poetry, and decided to write a play."

However, it was the after-effects of the atomic bomb dropped on Hiroshima in August 1945 that made an impression on the young torpedoman.

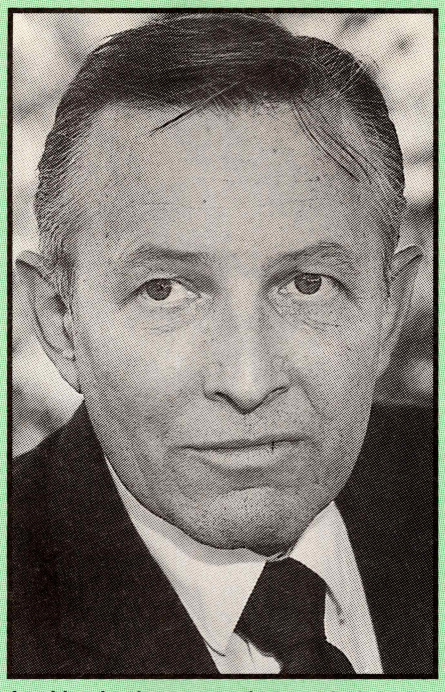
"They sent us into Japan's inland sea three weeks after the bomb dropped to clear it. We went into Hiroshima. The people on the perimeters were trying to live as they had been. I came across a little theater where a family lived in the back and I saw a man on the ground with a child between his feet. He was moving the child's arms and legs and chanting a song. I realized he was teaching the child a role. I went back there from time to time while on patrol duty and saw one of the performances. It was fascinating. Here they were living under this situation, after this ghastly explosion, and it meant so much to them to continue their lives with acting. That nagged at me."

When Merlin got out of the Navy, he says, "I didn't know how to do anything but shoot torpedoes. Somebody said there was a famous drama school in New York and I went to see them. It was the Neighborhood Playhouse of the Theater where Sanford Meisner and Martha Graham taught. They accepted me, and that's how I got started."

Bad Boy

The actor got his first Broadway show auditioning for director Joshua Logan for the smash play *Mr. Roberts*. He stayed with *Mr. Roberts* two years before finding out about a company called Rock Hill Radio. "They were going to cast a TV show dealing with outer space. I went up to see them and they saw my pixie face and kind of pointy ears and said, 'Gee, he would be good for Astro,' whoever Astro was! I read for them and they liked me, but they still weren't sure. They read me for the role of Tom Corbett, and they were certain I wasn't right for that. So, they considered me for this Roger Manning character. I read a few lines in the script and it all clicked. Roger and I were very much alike—smart asses forever putting our feet in our mouths."

Now hired, Merlin was part of a series that promised steady income and high adventure. But there were still the roles of Astro, the friendly Venusian, and Tom Corbett to fill. "Al Markham, a quiet, delightful guy, was cast as Astro. I believe Jack Lemmon was up for the Tom Corbett role, but when Frankie Thomas appeared, we knew he was perfect. We also had an actor [Michael Harvey] cast as Captain Strong, but the poor man would go insane when the little light went on the camera. He would forget everything he was supposed to remember. It was very sad, because he was a big, handsome guy but he couldn't retain his lines. He was replaced by a lovely actor named Ed Bryce. Ed was a little thinner, so they padded his uniform to make him look bigger. He thought that was amusing."



Looking back on a youth spent in forced perspective fighting tin robots with fire extinguishers, Jan Merlin loved flying with *Tom Corbett, Space Cadet*.

Tom Corbett, Space Cadet premiered on CBS in 1950 as a live, 15-minute kids show. It was distinguished by the fact that it had filmed special FX sequences and scientist Willie Ley as technical advisor. During its run, *Tom Corbett* eventually played on ABC and NBC, by which time it was a half-hour show. "The concept was that we were young cadets in a space academy, the equivalent of Annapolis. We were to go out into the universe to explore new worlds. It was pretty much the same idea as *Star Trek*. We would also grow from being raw recruits into young men and become officers."

Although Merlin looked much younger than his years, he recalls, "In the show, we were supposed to be 17. Everybody got nervous whenever I did interviews because I would be asked about my past and I would mention my war years in the Navy.

"They read me for the role of Tom Corbett, and they were certain I wasn't right for that," Merlin (left) recalls. "So they considered me for this Roger Manning character."

Design & Layout: Luis Ramos

According to Merlin, "The FX really weren't that bad."

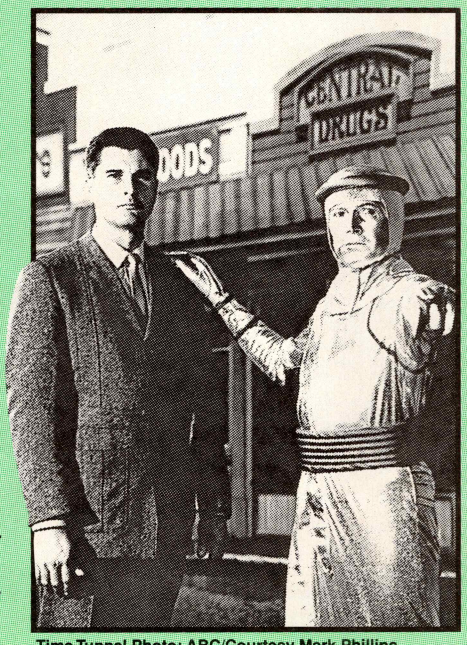
Everybody groaned, because now people would know how old I really was, which was 24 or so!"

Merlin liked the Manning character and found he was a favorite with kids as well. "They loved me because I was the bad boy. They identified strongly with a guy who got into trouble all the time, and yet, in the end, was a nice guy. He wasn't all rotten. My career as a heavy really goes back to that role. Up to that time, I had always played pixie-like characters and rather nice guys."

Thinking fast was a necessity for actors working in live TV. Merlin recalls improvising quickly to escape nationwide embarrassment. "One of our actors didn't show up and the episode's writer was recruited to put on space goggles and play the part, because he was the only one who knew those lines. Captain Strong had floated off into space and my character had a long explanation as to why we should go back to the space academy to get help and then come back for Captain Strong. It was a very involved explanation with a lot of technical terms. Willie Ley, our technical man, sometimes gave us stuff that was mind-boggling. I wasn't very good at the jargon.

"To make matters worse, here we have a writer filling in for a missing actor. So we were nervous as hell and we're desperately looking out the control deck and arguing about whether to save Captain Strong or not. Al Markham as Astro says, 'You mean you're going to leave Captain Strong out there to die?' I looked at him and couldn't remember a word of my speech. So I said, 'Why not?' Well, Al's eyes got like saucers! I started a fistfight with him, and we fought all over the control deck until I could remember my lines. What else could I have done? I couldn't jump out into the space port! I can laugh about it now, but I was dumbstruck. I'm sure everyone in the control room crapped in their pants. Live TV was all we had then. If you look at it now, everything seems so primitive. The sets looked like something your kid brother might have knocked together with cardboard and glue. Often, that's what they were!"

"I had never heard of a science fiction Western before," Merlin says, having done *Time Tunnel*'s "Visitors from Beyond the Stars" with Robert Colbert.



Time Tunnel Photo: ABC/Courtesy Mark Phillips

Sarcastic Cadet

Merlin's favorite episode shed light on Cadet Manning's background. "It was the closest we got to letting kids know why Roger was what he was. It was a story where Roger almost became one of the space pirates. You found out about his background and how his father had been mistakenly accused of being a deserter. It explained Roger's belligerence and his sometimes sneering attitude about the space academy. That was an interesting show, but for the most part, all of the episodes were interesting. We worked with actors like Jack Warden, Frank Sutton, Ben Cooper, Johnny Fiedler and Jack Lord.

"Tom Poston played a marvelous part that I get hysterical over every time I see it. He played a Mercurian, dressed in black with big goggles, and he tried to speak very mysteriously. I really crack up because I

MARK PHILLIPS, veteran STARLOG correspondent, examined The Invaders *in issue #207.*

know what a funny guy Tom is. In this show, he's not meaning to be funny, he's trying to be serious. Joe de Santis played a space pirate, and Joe loved to read a comic book between rehearsals. When it came time to do his bit, he could put the comic in his boot. When he was finally shot, and the camera cut to dear old Joe de Santis, lying on the deck, deader than a doornail, it was very obvious he had a comic book stuck in his boot."

Roger Manning's knack for outraging his superiors with his sarcasm was well-established, but Merlin confesses he once got into his own trouble. "Roger Manning had one line that was really the classic on the show—whenever he got angry with somebody, he would say, 'Aw, go blow your jets!' One year, we were invited to the Thanksgiving Day Parade in Philadelphia and we had a wonderful spaceship float. At the parade's end, we were taken up to a balcony where a young man talked to us over live radio. He said to Frankie, 'Here's good ol' Tom Corbett! Say something to the public, Tom!' and Frankie was great at this. He sounded off and he was wonderful. Then, the guy got to Al, and said, 'Come on, Astro, say something to the people,' and Al said something. Then, he gets to me. 'Say something to Philadelphia, Roger!' And I said, 'Aw, go blow your jets!' We were never asked to do another parade in Philadelphia. But what else was I gonna say? I was a little annoyed that he was calling me Roger. I wanted him to call me by my real name!"

The special FX of *Tom Corbett, Space Cadet* were noted for their ambitiousness, but Merlin recalls that it was ingenuity rather than budget that provided visual thrills. "Fire extinguishers were used to create the white smoke whenever a rocket took off. The FX really weren't that bad. The great thing about them was George Gould, our first director. He invented the superimposition that you see today. He could put us, the actors, onto anything—onto a photograph of a jungle or a painting of a planet or among lizards that were supposed to be dinosaurs and over bubbling pots of oatmeal which were supposed to be lava fields. He discovered how to do that and to this day, while the technique has been improved, it's basically the same thing George was doing."

Merlin left the series after three years. "I had reached the point of no return with the show. I was getting very nervous. I wanted to act and while I was acting on the show, it wasn't the kind of acting I wanted to do. I was very leery of being typed. It was almost like a cartoon character and in fact, *Space Cadet* was in comic books, and we were in the Sunday papers as a cartoon strip, and that troubled me. I was aware that people who had done the *Dick Tracy* films, *Tarzan* and *Flash Gordon* never did anything else. That scared the hell out of me."

The actor finally quit and went on a safari to Africa. "My wife and I had a marvelous time. When I got back, I was without a job and parts were scarce." The *Space Cadet* producers offered Merlin a chance to return as Roger Manning. "I said OK and went in for a short time. I realized I didn't want to do it anymore."

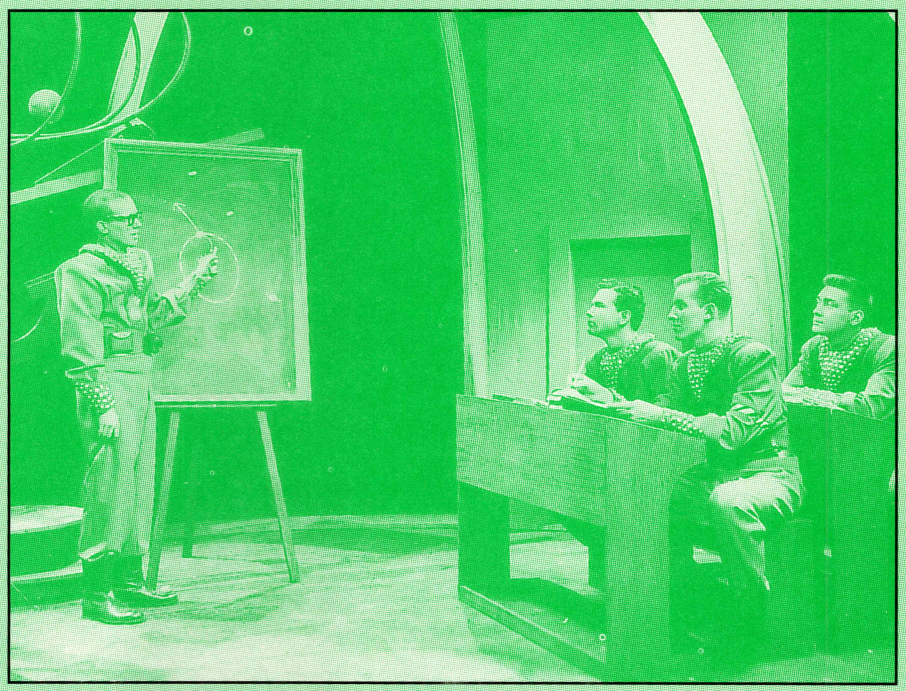
Tom Corbett, Space Cadet **was all the rage in the '50s, as one can judge by this 1953 comic strip highlighting Merlin's character.**

Merlin quit the series for good and joined an acting outfit that put on plays in New York's Cabaret Theatre. "We did a production of *Rope*, where I played the young murderer and I got very fine reviews from the critics. That led to a Universal film called *Six Bridges to Cross* (1955), which was shooting in Boston. Sal Mineo played Tony Curtis as a boy and I played a young guy who had screwed up Curtis' life by raping his girl friend. The Curtis character is sent to reform school. When he comes out, he's no longer Sal Mineo, he's Tony Curtis. During shooting in Boston, the director, Joseph Pevney, asked me, 'Can you play yourself as an older guy?' I said, 'Sure.' So I went with them to Hollywood to finish the picture and I played the older version of my character."

California enchanted the actor. "Here were all these palm trees and the weather was warm and being a native New Yorker, I thought this was paradise. I never did go back East, except to visit friends."

Bad Guy

Merlin's career took off as a star in the 1958 Western series *The Rough Riders*. "I played happy-go-lucky Lt. Cullen Kirby, a Virginian who was traveling West with two Northern soldiers, played by Kent Taylor and Peter Whitney. They were wonderful



"This mission is very dangerous, so beware. You'll take off from the big dotted circle and follow the big space arrow. Got it, Manning?" "Aw, go blow your jets!"

Comic Strip: Rag Bailey/Copyright 1953 Held Enterprises, Inc.

guys to work with. Kirby was always getting the girl but riding off with the horse." Although cast as a good guy, Merlin recalls that for a while, he came off as something of a heavy. "In the first 13 weeks, it was a little difficult because the directors were constantly trying to lighten me up. I had played so many heavies by then that I was always rather evil in a sense. Whenever I talked to a young girl, I sounded like I wanted to take her out in the woods!"

By the early 1960s, Merlin was doing guest shots on some of TVs most popular adventure shows, including *Tarzan*, *The Invaders* and *The Man from U.N.C.L.E.* One of his favorite appearances was in the World War II series *Combat*, as an anguished German officer. "It was called 'One at a Time.' [Series star] Vic Morrow's squad had killed my men at the show's opening. So, my character sets out to kill Morrow's squad one by one to torture him and teach him a lesson. This German had really loved his men and the whole episode was based on him wiping out Morrow's guys. Finally, Morrow catches up with him and kills him. It was one of the first times I was allowed to play a Kraut that you could almost sympathize with. You could understand why he was the way he was. As far as acting goes, I really enjoyed that."

Voyage to the Bottom of the Sea featured Merlin as a bad guy in three episodes. In "No Way Out," he was memorable as martial arts assassin Victor Vail, a grinning juggernaut of deadly force who boards the *Seaview* to kill a defecting agent. Vail chops down the submarine's crew when his cover is blown. "Once Hollywood discovered I could do accents, I was no longer cast in Westerns or gangster films," says Merlin. "I became everybody's Nazi or played a variety of Russians. As Victor, I was my usual evil self and pleased to be working with actors I admired. I don't recall doing the [karate] stunts, but I did spend a lot of time crawling around the submarine's air vents."

The episode also featured the late Richard Webb, who had starred in his own 1950s TV series *Captain Midnight*. "Richard Webb was a gent always and [*Voyage* star] Richard Basehart was a sweet, wonderful man. I saw him a few years ago, just before he died. I was finally able to tell him how much I loved him in the Italian film *La Strada* [1954]. He was wonderful in it and it was one of his favorite roles."

Merlin's next *Voyage* was a routine stint as John McGiver's sinister assistant in "The X Factor." "*Voyage* was usually interesting to do," he notes, "but it became tiresome because I was always cast as the same sort of character. It wasn't the show's fault!"

In his third episode, "Death from the Past," Merlin and John Van Dreelan played Nazis revived from suspended animation. The pair try to launch *Seaview*'s missiles against Allied cities. "The episode somehow missed making use of an interesting idea. John and I had worked together as fellow Huns before. It should have been a treat for both of us, but the show lacked excitement and suspense. The script might have been tightened and should have explored the relationships more. It became the not very unique bit of a missile threat. Director Jus Addiss did his best with what he had."

He played the alien in *The Time Tunnel* ("Visitors from Beyond the Stars") who takes over an Arizona town in 1885 and brainwashes time traveler Doug (Robert Colbert). "I had never heard of a science fiction Western before. After all my films as a cowboy, it was weird to be out West as a silver alien. I ran into Bob Colbert recently. I crept up behind him and said I was going to take him to my planet as soon as I got the silver paint off. He fell over in his chair. He thought it was funny."

Unlike some other actors interviewed in STARLOG, Merlin enjoyed working with *Voyage* and *Time Tunnel* producer Irwin Allen. "He apparently liked me as much as I liked him. He was a grand, old-fashioned producer. I think he took as much pleasure in the shows he created as the public did. He mingled with his actors and changed whatever he didn't like. He was a take-charge man without being a tyrant. I had a lot of admiration for him."

Unknown Actor

Merlin's 1963 film appearance in John Huston's *The List of Adrian Messenger* is described as "the most curious film I've ever done. I *never* got any credit for it, nor was I supposed to. The plot had Kirk Douglas eliminating an entire family so he can inherit their fortune. He does this by wearing a variety of disguises. But they got carried away with this idea and decided it would be amusing to have a whole bunch of stars play

Merlin was a big hit with the kids who watched *Tom Corbett*. "They loved me because I was the bad boy."

various characters under masks. At the film's end, the stars unmask and surprise the audience. It's interesting and really weird."

Weird because, as Merlin points out, in many sequences, the stars were *not* the ones under the masks. Instead, other actors were hired to anonymously carry on the illusion that the stars were the ones wearing the disguises. "I was playing the characters supposedly played by Kirk Douglas," says Merlin. "The only stars in the picture who actually did their own work [under makeup] were Robert Mitchum and Tony Curtis. I was hid away in Universal's makeup lab for a year. We worked up different masks and nobody was supposed to know about me. I was their secret and I understood that."

Merlin played the good sport over the years, protecting the secret even though some of the film's stars took credit for playing the characters. "They [Universal] wanted to pass off the stars as having actually played the parts," notes Merlin. "But Burt Lancaster's part [as a woman] was played by an Irish actress who later blew the whistle on him when she discovered she wasn't given any credit for it. One of the English tabloids got ahold of it and revealed she did Lancaster's part, and that I had done other parts. But I didn't care. I kept my mouth shut over the years and never said a word about it until a book on John Huston came out and revealed that these stars had been played by other actors. I had letters from friends in England after the film came out. They said they had just seen a very peculiar picture and wondered whether I was in it. You can tell it's me playing several of the characters. The bone construction of my face is so strong that it manages to project through the disguises. All through the picture, you begin to realize that these funny old men all seem to look terribly similar!"

Another memorable film experience was in Ann Sheridan's last film, *Woman and the Hunter* (1957). "That's my favorite film, not because it was particularly good but because I was in Africa and got to work with Ann Sheridan, an absolute marvel. She played my wife in the film. Imagine being stuck with a bunch of guys in the wilds of the Northern Frontier district of Africa with a bunch of Samburu tribesmen, sleeping on a cot under the stars with the animals prowling around, and cobras peering from under your cot from time to time. But she had a wonderful time and we told jokes every night!"

During the 1970s, Merlin began concentrating more on writing. "Since my Navy days, I've been drawn to writing," he says. "I drummed up an idea for a *Little House on the Prairie* and asked Mike Landon if he would be interested in a script, and he was." But Merlin found little personal satisfaction in TV scripting. "There are too many fingers in the pie and you never have true control over your work. I found that the script I sold to Michael was changed to the point it was unrecognizable from what I had written."

Merlin was also a West Coast writer for the New York daytime series *Another World*. "I was with it for five years. We got a writers' Emmy for it in 1975 and a nomination in 1979. I spent two days writing the show's scripts and the rest of the week writing my books."

Merlin gazes back into his acting heyday with a sparkle in his eye. "I miss it, but I don't see much that I would want to do."

His novels still offer Merlin his most satisfying creative expression today. His first book, *Brocade*, published by Avon Books in 1982, dealt with occupied Japan. He's currently working on his twelfth book, which focuses on Central Africa.

Radio Hero

Merlin's film past still intrigues the fans. He recently got together with his former *Tom Corbett, Space Cadet* comrades. "Frankie Thomas and I had done a re-creation of a *Space Cadet* script for a radio outfit called Pacific Pioneers, the West Coast radio buff people. Then, Frankie, who now writes Sherlock Holmes books, and I were asked to appear in Memphis, where they were gonna show some of the old *Space Cadet* episodes. I suggested that we do a re-creation of one of their radio shows and we did. We had a wonderful time."

This led to the fateful reunion between the rest of the cast. "Friends of Old Time Radio holds a convention every year in Newark, New Jersey and contacted Frankie and asked if we would be willing to do a radio re-creation on the East Coast. They wanted to get everybody else who was in *Space Cadet*. Frankie and I had remained good friends over the years, but we didn't know where the others were. Together with the Friends of Old Time Radio, we got the entire cast assembled again and did several shows in Newark in 1993."

To reunite with his cast members after 40 years was "an extraordinary experience," says Merlin. "Frankie and I didn't recognize Al Markham. We had to wait until he spoke before we knew who he was. He had a company with director George Gould after *Space Cadet* ended, and they made commercials for years and did very well. Ed Bryce [Captain Strong] is still an actor and he hasn't changed at all, aside from a little grey. Once we got together and began to rehearse, it was if no time had passed. I was still playing my dumb jokes, and people were still groaning over my dreadful puns!"

Merlin is appreciative of fans who send him videos of his past work, and says, "I do a great many film festivals, mainly as a cowboy type which is what people seem to remember me for since I had *The Rough Riders* and played cowboys in pictures. People will frequently send me some of the *Tom Corbett, Space Cadet*s and it's fun to see them again."

It has also given Merlin's son, Peter, a chance to see his father's work. "He was born in 1964, so he hasn't seen me do many of these things. He's amused by my acting career. When he was a child, he wouldn't watch my shows because I always got killed in them."

After having done more than 1,500 TV shows and 40 films, Merlin says of acting today, "I miss it, but I don't see much that I would want to do."

Jan Merlin finds that many baby boomers grew up watching the young stars of *Tom Corbett, Space Cadet* streak across the final frontier. "It's odd to speak to someone well along in years who was raised on the shows I did," he concludes. "They recall them with such fondness and nostalgia. It has been most memorable to me to run into present-day, real astronauts who tell me they were influenced towards their present careers by having watched me pursue mine. I invariably get a laugh from these intrepid men when I say I went to the Moon before they did!"

CLASSIFIED

For as little as $45, you can reach the world's largest science-fiction audience.

DEADLINE: For STARLOG #216, in our office by March 3, 1995. For #217, in our office by April 3. *Absolutely no* ads can be accepted for an issue after that issue's deadline has passed.

BASIC RATE: $15 per line. Limit: 48 characters per line. **Minimum: three lines.** Punctuation, symbols and spaces count as characters. **Small display ads**: $120 per column inch. (Camera-ready only!)

HEADLINE: On the first line only, word(s) of your choice (underline them) will be printed in **BOLD CAPS**.

CATEGORY: Indicate category under which your ad may be listed. In the event of space limitations, STARLOG reserves the right to place *any* ad under a category of its choosing.

PAYMENT: Cash, check or money order must accompany ad. Checks payable to Starlog Communications Int.,

MAIL TO: **STARLOG Classified, 475 Park Avenue South, 8th Flr, New York, NY 10016**

READERS: **Beware!** STARLOG is *not* liable or responsible for any product or service printed in this section. And when ordering from anyone, be sure to *print* your name & full address *very* carefully.

CARDS/TOYS

SCI-FI TOYS FROM THE 70's, 80's & 90's. Large collection of dolls and toys. Send $3 to: Nostalgic Toys, P.O. Box 470887, L.A., CA 90047

CATALOGS

GIANT 40 PAGE ILLUSTRATED CATALOG containing Star Wars, Star Trek, Super Heroes, G.I. Joe plus 50 other toy and gift lines. Send $2.00 to: John DiCicco, 57 Bay View Dr. (SL), Shrewsbury, MA 01545

TV & MOVIE COLLECTIBLES, MAGAZINES, PHOTOS, James Bond, Avengers, Charlie's Angels, Dark Shadows, Combat, Wonder Woman, Bionic Man & Woman, MacGyver, Bonanza, Playboys, Scott Bakula, etc. Catalog $3.00. TV Guides, Catalog 1950-1995 $2.50. Rogofsky, Box SL-107, Glen Oaks, NY 11004.

60 PAGE ILLUSTRATED ACTION FIGURE AND COLLECTIBLE TOY CATALOG CONTAINING:
Star Wars, Star Trek, Terminator, Robocop, Nightmare Before X-Mas, Robotech, Freddy, WWF, Universal Monsters, Marvel & DC figures, etc. (Over 1000,000 Action Figures & Toys in Stock)
Send $2 for Catalog to:
FIGURES
PO BOX 19482SL
JOHNSTON, RI 02919

S.T., "V," B.S.G., S.T.N.G., S. WARS. We carry a full line of science fiction items! Send $4.00 for 75 page 1995 catalog! (Canada $5.00/overseas $6.00) Refunded with 1st order! Tom's Sci-Fi Shop, P.O. Box 56116, H. Hts., IL 60656-0116

TV GUIDE CATALOG! Every TV Guide - #1 to present! Send $2 for giant 68 page illustrated catalog to: Lenore Levine, PO246-SL, 3 Bridges, NJ 08887

FREE CATALOG • FREE OFFERS !!!
SCRIPT CITY
MOVIE & TV SCRIPTS
THOUSANDS OF TITLES!
213-871-0707
8033 SUNSET BLVD. #1500-SL, HOLLYWOOD, CA 90046

JAPANESE ANIMATION Over 1,000 titles, lots of hard to find titles. Battle of the Planets, Ultraman Giant Robo, Macross, Patlabor, XXX titles. Send $1 for catalog to: FOA, 16547 Brookhurst St., Fountain Valley, CA 92708 or call 1-800-99-SCI-FI to order.

BARGAINS! Early Starlogs, fanzines, Harryhausen, horror videos, more. SASE to Rich Smoot, HC74, Box 188E, 3 Churches, WV 26765.

AUTOGRAPH & MEMORABILIA CATALOG. 1000's of rare & interesting items, Star Trek, Star Wars, Sci-Fi & Horror, Movies, Music, Presidents, Glamour, Sports, Military, etc. Send $2 for catalog & let us know your wants. A Rare Find, 4040 E. 82nd St. Dept 3, Indpls., IN 46250

THE X FILES™
Plus collectables from ***Star Trek Voyager, Deep Space 9, Generations, STNG/classic Trek, Star Wars, X Files, seaQuest, Red Dwarf, Babylon 5, Dr. Who, Lost/Space, Kung Fu, UFO, Quantum Leap, Time Trax, Lois and Clark, Beauty & Beast, Dark Shadows, Aliens, Kung Fu, MANTIS, The Prisoner, Blakes 7, Space 1999, Thunderbirds, Avengers, Alien Nation, Airwolf, Voyage/Bottom/Sea, Galactica, MacGyver, Brisco County, Starman, Twilight Zone, Outer Limits,*** **and more! Available are thousands of models, magazines, books, patches, posters, photos, scripts, CDs, tapes, blueprints, jewelry, toys, and much more. Only $1 postpaid ($3 overseas, U.S. funds only!).**
Star Tech PO Box 456SL, Dunlap, TN 37327

PROPS, BLUEPRINTS, STAR TREK, NEXT GEN. STARWARS, PHASERS
COMMUNICATORS TRICORDERS AND MUCH MORE!
NEW EYE STUDIO P.O.BOX 632 WILLIMANTIC, CT 06226
Catalog $2.00

TV COLLECTIBLES: UNCLE, Charlie's Angels, Krofft, Partridge Family, Dark Shadows, Brady Bunch, Combat, Irwin Allen. Toys, Games, Comics, Mags, Catalog $3. TV Photos 1955-1990, Catalog $2. Jim's TV Collectibles, Box 4767SL, San Diego, CA 92164.

MCBRIDE'S CLASSIC VIDEO: Irwin Allen, sci-fi, toons, horror, television, classic films, specials, VHS, S-VHS, $3.00 for catalog, $10.00 for 6 hr. trailer tape. P.O. Box 2463, Joliet, IL 60434-2463.

SOUNDTRACKS ON CD Largest selection of rare CD soundtracks anywhere. Ladyhawke, Raiders, The Fog, Temple of Doom, Battlestar Galactica, Final Countdown. Send $1 for catalog to: F.O.F.M. 16547 Brookhurst St., Fountain Valley, CA 92708. 800-99-SCI-FI

800-TREKKER

ONE TOLL-FREE CALL from any Telephone in the United States puts a world of Science Fiction collectibles at your fingertips.
CALL NOW... *THEN TELL YOUR FRIENDS!*

S & P Parker's
Movie Market
MOVIE & TV STAR PHOTOS
Check out our incredible selection of star photos from movies, television, and rock music.
FREE CATALOGS
Phone today and receive a selection of our fully illustrated monthly color catalogs.
(Wholesale enquiries welcome)
714 376 0326
or write to us at P.O. Box 1868 Laguna Beach, CA 92652

EVENTS/CONVENTIONS

VACATION IN THE UK & Doctor Who convention. From $799 per person. Includes airfare, sightseeing, accommodation in London & Birmingham + admission to Con. Full details call TOLL FREE 800-890-3876.

MERCHANDISE

NON-SPORTS CARDS. Star Trek Generations $18. Dr. Who 2 $12. Star Wars Widevision $18. Ship $3. Premium cards/catalog avail. Steven Bond, Box 14357, Dinkytown Sta, Minneapolis, MN 55414.

INDIANA JONES RPG $30. Raiders Lost Ark sourcebook $25. Star Wars RPG $30. Ship $3. Catalog avail. Steven Bond, Box 14357, Dinkytown Sta, Minneapolis, MN 55414.

DISCOUNT PRICES ON ALL ST, ST:TNG, DS9 AND ZAK DESIGNS DINNERWARE. Send LSASE to Pam's Purrsonal Touch, 22 Garfield Ave, Medford, MA 02155.

FOR SALE - Star Trek collectables and videos, send L-SASE to Debbie Mark P.O. Box 2447 Warren, OH 44484

JUMP TO
LIGHTSPEED

LIGHTSPEED is the Ultimate Computer (MAC) Sci-Fi Database. Hundreds of Sci-Fi Features plus The Outer Limits & Classic Treks.

Over 365 linked Best Bets, detailed Reviews, Quick Scans, and exclusive Sci-Fi Star Profiles.

Your personal FilmDroid
Only $24.95 (2 week delivery): STV Inc.
21150 Hawthorne Blvd. #106-123
Torrance, CA 90503.
Includes FREE update. Make it Yours!

SELLING YOUR STAR TREK, STAR WARS COLLECTION? Contact us for best deals. Send list and phone #. New Eye Studio, Box 632, Willimantic, CT 06226.

MISCELLANEOUS

WANT TO KNOW WHAT'S UP IN SPACE? CALL NOW. Launches, interviews, history, international. (900) 226-9996. Video & photo catalog available. $2/min. 2 min average. 24 hrs. Telemedia, LA.

SCIENCE FICTION CARTOONS Get your cartoon drawn with your favorite sci. fi. character! Send me a good picture of you and tell me which character you want to be with. I will draw you in color for $30! For two people + character, $45! $2.00 S + H 3-4 wks deliv. Send to Kirk Bjorndahl, 10650 Ideal Ave. Mahtomedi, MN 55115

STAR RANGERS™ PROTECTORS OF THE UNIVERSE
FAN CLUB
FREE
NEWSLETTER
1(800) STR-RNGR
STAR RANGERS: Box 7F, Arvada, CO 80001

UFO'S ARE REAL

UFO HOTLINE

Call 24Hrs a Day

Updated Bi-Weekly

Listen to the Latest in UFO Sightings
Find Out the Latest Info on UFO's
Record Your Own UFO Experience On-Line
Hear Real UFO Experiences Told by Callers

1-900-990-UFOS

Ext. 101

(1.99 per min. / Avg. length 4min.)
Intelenet SJ CA (408)236-3786
Must be 18+ / Touch Tone Phone Req.

Real Sightings

Real Stories

MODELS

PLASTIC MODEL KITS: From and of science fiction, space, movies, figures, TV, etc. Old & new. Ask for our free catalog. John F. Green Inc., 1821 W. Jacaranda, Fullerton, CA 92633 (714) 526-5467/(800) 807-4759

ORGANIZATIONS

ROY THINNES FAN CLUB! To join contact the club at 56 West 66th St (ABC TV) New York, NY 10023. Members must write, dues free, reg. newsletters.

LOST IN SPACE LIVES: Thanks to our new members we are on the road to becoming the definitive LIS organization. Yes we own the original props used on the J2 and its cockpit is 75% complete. Yes we are planning for Oct. 16, 1997. Many of our members come from all over the world and we invite you to join us. Newsletters, photos and a communications forum are only a part of what we're about. Original LIS props available too. Dues: $15 (US Funds). Please send cash or check payable to Alpha Control, P.O. Box 311, Malverne, NY 11565.

PUBLICATIONS

COLLECTIBLES, COLLECTIBLES, COLLECTIBLES, buy 'em, sell 'em, trade 'em. Add vitality to your treasured collection of coins, stamps, cards, dolls, and more. Buy, sell, or trade nationwide, effectively and confidentially, through our exclusive private collectors directory. Get the national advantage—complete details send $2.50 check or money order to: Confidential Collectibles Exchange, P.O. Box 446, Box Elder, SD 57719-0446.

STARLOG®

THE SCIENCE FICTION SUPERSTORE

Looking for items from

STAR TREK, DR. WHO, STAR WARS, ADDAMS FAMILY?

Holograms, Cards, Games, T-Shirts, Jackets, Models, Books & much, much more! We have a GIANT SELECTION of SF, Horror & Fantasy Merchadise!

If you don't see it in our magazine, call our store and ask for it!

IMMEDIATE DELIVERY!

181 E. RIDGEWOOD AVE.
RIDGEWOOD, NEW JERSEY

1-800-STARLOG

1016

Medialog

(continued from page 6)

Famke Janssen—seen on screen this month with Scott Bakula in *Lord of Illusions* and previously as *The Next Generation*'s "Perfect Mate"—is the heroine of the new James Bond film, *Goldeneye*. And the villains? They're Sean (*Patriot Games*) Bean and Robbie (*Cracker*) Coltrane.

Next up for Sean Patrick Flanery, better known as Young Indiana Jones, is *Powder*. He's also in a drama, *The Grass Harp*.

Writer David S. Goyer—with film scripts based on Marvel's *Blade*, *Dr. Strange* and *Ghost Rider* in development at various studios—is still working on Marvel heroes. He's now writing a *Nick Fury, Agent of S.H.I.E.L.D.* TV movie pilot for Fox.

Looks like Chuck Russell—who made *The Mask*—will tackle another comics character in a potential movie for Universal. It's the classic Marvel Comics hero created by Stan Lee and Jack Kirby, the Sentinel of the Spaceways, *The Silver Surfer*.

—David McDonnell

UNITED STATES POSTAL SERVICE™ — Statement of Ownership, Management, and Circulation (Required by 39 U.S.C. 3685)

1. Publication Title	2. Publication No.	3. Filing Date
STARLOG	4 1 0 - 5 1 0	10-1-94
4. Issue Frequency: Monthly	5. No. of Issues Published Annually: 12	6. Annual Subscription Price: $39.97

7. Complete Mailing Address of Known Office of Publication (Street, City, County, State, and ZIP+4) (Not Printer): 475 Park Ave South, New York, NY 10016

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not Printer): SAME AS ABOVE

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do Not Leave Blank)
Publisher (Name and Complete Mailing Address): Norman Jacobs - Address as above
Editor (Name and Complete Mailing Address): David McDonnell - Address as above
Managing Editor (Name and Complete Mailing Address): Marc Bernardin/Michael Stewart - Address as above

10. Owner (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Do Not Leave Blank)

Full Name	Complete Mailing Address
Norman Jacobs	475 Park Ave South, New York, NY 10016
Starlog Group, Inc.	

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check here. ☐ None

Full Name	Complete Mailing Address
NONE	

12. For completion by nonprofit organizations authorized to mail at special rates. The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: (Check one)
☐ Has Not Changed During Preceding 12 Months
☐ Has Changed During Preceding 12 Months (If changed, publisher must submit explanation of change with this statement)

PS Form 3526, October 1994 (See Instructions on Reverse)

13. Publication Name: STARLOG	14. Issue Date for Circulation Data Below: AUG 94	
15. Extent and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
a. Total No. Copies (Net Press Run)	605,000	602,000
b. Paid and/or Requested Circulation (1) Sales Through Dealers and Carriers, Street Vendors, and Counter Sales (Not Mailed)	251,751	249,513
(2) Paid or Requested Mail Subscriptions (Include Advertisers' Proof Copies/Exchange Copies)	9,177	9,025
c. Total Paid and/or Requested Circulation (Sum of 15b(1) and 15b(2))	260,928	258,538
d. Free Distribution by Mail (Samples, Complimentary, and Other Free)	1,000	1,000
e. Free Distribution Outside the Mail (Carriers or Other Means)	---	---
f. Total Free Distribution (Sum of 15d and 15e)	1,000	1,000
g. Total Distribution (Sum of 15c and 15f)	261,928	259,538
h. Copies Not Distributed (1) Office Use, Leftovers, Spoiled	4,908	4,870
(2) Return from News Agents	338,164	337,592
i. Total (Sum of 15g, 15h(1), and 15h(2))	605,000	602,000
Percent Paid and/or Requested Circulation (15c / 15g x 100)	99%	99%

16. This Statement of Ownership will be printed in the Mar 95 issue of this publication. ☐ Check box if not required to publish.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner — Date: 11-7-94

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties).

Instructions to Publishers

1. Complete and file one copy of this form with your postmaster on or before October 1, annually. Keep a copy of the completed form for your records.
2. Include in items 10 and 11, in cases where the stockholder or security holder is a trustee, the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who are stockholders who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check box. Use blank sheets if more space is required.
3. Be sure to furnish all information called for in item 15, regarding circulation. Free circulation must be shown in items 15d, e, and f.
4. If the publication had second-class authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or the first printed issue after October, if the publication is not published during October.
5. In item 16, indicate date of the issue in which this Statement of Ownership will be printed.
6. Item 17 must be signed.

Failure to file or publish a statement of ownership may lead to suspension of second-class authorization.

PS Form 3526, October 1994 (Reverse)

Schwartz

(continued from page 57)

this. It was amazing to feel that way over a job. But the truth of it was that it had nothing to do with what we do. It was about who we all were."

The rest of the third season went downhill from there. Schwartz describes the relationships among the writer/producers as "segmented," and the scripts, he feels, weren't up to the level of the first two seasons. "The actors were getting scripts later and later. Where we would get a script maybe seven or six days before, we were now getting them two days or a day before." He adds, "They were becoming so pat, so episodic for us."

Eventually, the series went on Christmas hiatus, its fate once again hanging. Audience reaction to the retooled storyline had been extremely negative and ratings had plunged. Schwartz flew to Rome, where, with his gift of gab, he talked himself onto the set of and into a job on *Godfather III*, then filming at Cinecittà Studios. "One morning the phone rang and it was Ron Perlman," Schwartz remembers. "He said, 'Hey, I've got some news for you.' I got goosebumps. I knew what he was going to say. He said the show was cancelled. And I said, 'That's it, huh?' " Although Schwartz feels the story had gone about as far as it could, he still regretted not being able to return one last time and "have another opportunity to hug and kiss and say goodbye. I felt shortchanged."

In 1993, Schwartz moved to Las Vegas but returns occasionally to Los Angeles, to work on various projects. One is a movie with Richard Franklin called *Breakwater*, which Schwartz describes as "a reality film that crosses the line into other universes and other dimensions."

Schwartz considers a film version of *Beauty & the Beast* a possibility, and hopes that Hamilton might reprise Catherine. "I think the movie is a real viable idea," he says, attributing whatever interest Hollywood may have in the project to the dedication of the show's fans.

Meanwhile, *Beauty & the Beast* continues to touch his life in many ways. He has remained close to Hamilton and Perlman, often sees or talks with other cast and crew members and has been a popular guest at fan-run conventions. "That experience, realizing again how significant *Beauty & the Beast* was to so many people, made it very easy for me to say I can leave this industry at this stage, knowing that there's something stored in a vault somewhere, and every so often might come out and make people go, 'Wow, that was great.' "

David Schwartz concludes, "For those who have never seen *Beauty & the Beast* or haven't experienced it, I think that's all it would take for anybody out there to understand what a blessed and rewarding experience it was. In that small portion of time, I was one of the chosen ones."

Stewart

(continued from page 35)

onto next that I would try to bring as much of that as possible to my work."

As most Trekkers are well aware, Stewart directed several well-received episodes of *Next Generation* during its run, and Frakes, LeVar Burton and Gates McFadden also took their turns behind the show's camera. Frakes has already returned to Paramount several times since *Next Generation* to direct episodes of *Deep Space Nine*. Not surprisingly, Stewart hopes to do likewise and helm both *DS9* and the new *Star Trek: Voyager* series. He does not, however, intend to follow in the footsteps of Nimoy and Shatner, and put his co-stars through their paces in a film outing. "I hope to direct episodes of both series. For Jonathan, LeVar and me, directing became a very significant part of each season's work during the last two or three years. But having watched David Carson dealing with *Generations*, directing a *Star Trek* feature is *not* something I have an ambition to undertake," he states. "It's actually not the kind of material I would want to direct and I'm not sure I have the skills or the experience to do it. But I am looking forward to directing movies and negotiations are underway right now for me to direct something modest and simple and low-budget."

Then, of course, there is the matter of Stewart's returning to the Bridge of the *Enterprise*, quite likely the *Enterprise-E*, since the *Enterprise-D* didn't seem to survive *Generations*, if and when there is another *Next Generation* film adventure. For a long while, when the series grind was gnawing at him physically and emotionally and, in fact, preventing him from pursuing non-*Trek* projects, he was quite reticent about Captain Picard possibly being a vital part of his life and career forever.

Now, he reports that he feels differently, and the prospect of beaming back into action every two years or so is no longer disquieting. "I can imagine doing it, and I would never have *wanted* to imagine that as little as a year ago. I wasn't looking forward to doing *Generations*. I was very tired when the series ended and it looked like a chore to me. Very quickly it became clear that it needn't be a chore at all, that it could be a lot of fun. I see no reason why *Star Trek* should not go on forever—why, in the 24th century, somebody should not be making another *Star Trek* series or movie," reasons Patrick Stewart.

"We already have breathing on our heels Avery Brooks and *Deep Space Nine*, and behind them there's now *Star Trek: Voyager*. I think having a female captain like Kate Mulgrew is a marvelous idea, and very timely. But I find myself now pleasantly anticipating getting a call sometime in the next couple of years, maybe late 1995, from Rick Berman or someone at Paramount saying, 'We're sending another script to you. Tell us what you think.' As a result of my *Generations* experience, I feel *very* positive about that."

Shatner

(continued from page 37)

and many other stars as well. It'll be a community effort of actors.

"As one grows older, one looks for new ways in which to express oneself. My whole world is topsy-turvy. I'm shuffling off the skins of many identities and growing new ones, as a producer, writer and entrepreneur," says Shatner, referring to his involvement in a company which offered a 12,000-person, *Trek*-based conference call last December. "The Future Call Company and its possibilities of electronic ways of doing things is pushing the envelope of what will become common tomorrow. I'm also into electronic games and CD-ROMs. I want to make a *TekWar* game. I have a great idea for a *TekWar* ride. I have wonderful ideas for teaching children through entertainment. People have approached me about being part of a cable network devoted to horses, and I agreed. It's being worked on right now and I've given them ideas. I'm also very proud that on *Rescue 911*, we're celebrating the 300th life saved by the show. So, I'm in the middle of a lot of stuff that has to do with acting and yet, it's the next level of my involvement."

Trek Talk

Then, inevitably, there's *Star Trek* and Captain James T. Kirk. "Hmm. What would we put on his tombstone?" Shatner ponders as he discusses the death of Kirk, his alter-ego of nearly 30 years, in *Star Trek Generations*. " 'It was fun,' I think."

Was it fun?

"Playing Kirk was great fun," says Shatner, who, in *Generations*, performs for the first and last time opposite Patrick Stewart as Captain Picard in the long-awaited meeting of *Trek*'s top guns. "I made some great friends, had some great experiences. The fame and fortune that has accrued from being a part of *Star Trek* has allowed me to do so many things. I'm selling so many things that I feel like a midway barker. 'Come and get your *TekWar*. Come and buy your books. There's *TekPower* and *Star Trek Movie Memories*. Get some *Rescue 911*.' "

As if anyone doesn't know, the *Generations* that Shatner is talking about is the film that unites Kirk, Chekov (Walter Koenig) and Scotty (James Doohan) one last time for the christening of the *Enterprise-B*. During the ship's maiden voyage, they encounter a mysterious energy ribbon, losing Kirk in the process.

Nearly 80 years later, Captain Picard and the *Enteprise-D* crew must thwart the plans of Dr. Tolian Soran (Malcolm McDowell), who'll stop at nothing to enter the Nexus—a paradise within the energy ribbon. Ultimately, there's only one man who can help Picard with this task—Captain James T. Kirk—who was living blissfully within the Nexus. And, of course, the two Captains join forces to thwart Soran. In what must have been the world's worst-kept secret, Kirk pays the ultimate price.

Shatner reports that reshoots altering *how* Kirk perishes helped the Captain go out with dignity. "It's pretty good... the second time around," he notes. "The first time, it escaped us. I don't know what happened. We all got blinded or something. I could point a finger and blame management for not having seen it, but I was blinded as well. So, we were all blinded to the fact that being shot in the back [by Soran] was *not* quite a noble way of going out.

"So, we reshot the ending. In addition to that, and probably more importantly, there wasn't enough spectacle in the first version. It just happened. So, they got together and created a more spectacular death, alleviating the dishonor of being shot in the back. There's also more teamwork now, more of Patrick and I working together."

Working again with Koenig and Doohan was fine, but Shatner missed having Nimoy and DeForest Kelley by his side as Spock and McCoy. Still, there was Stewart. "He's a wonderful man. One of the joys of the film was making his friendship," says Shatner, an expert equestrian who gave Stewart a much-needed tip about avoiding severely chafed and bloodied legs when it came time to shoot a riding sequence. "Looking at a full day on horseback for *Generations*, I said to Patrick, 'I'm going to tell you the secret and provide you with the means of protecting your legs,'" he recalls. "I went into my dressing room, came out, and in full view of everybody, handed the Captain of the *Enterprise* a pair of pantyhose. Patrick, by the by, wears a 14-medium. And they worked."

Looking back on his years as an actor, not just in *Trek*, but through such memorable outings as now-classic episodes of *The Twilight Zone* and the films *The Brothers Karamazov* and *Judgment at Nuremberg*, makes Shatner sense his mortality. It's why he isn't fond of talking about the past and keeps virtually no mementos of days gone by. "I don't know the person up on the screen at all, at any time. I don't recognize that image as me. Now, because I've seen so many stills of me of late, I suppose that if I saw somebody cross the screen, I would say, 'Oh, hey, that's me.' I don't mean I don't recognize my own features, but I only vaguely recognize them.

"That person who talks and walks on the screen is my persona, and it's not what I listen to and hear from inside me. Somebody showed me a kinescope of me on the *Ed Sullivan Show* from 1959. I was astonished that it was me. The passing of time is sad to me. My anticipation of dying, rather than making me look back to years ago, makes me look ahead and live in the now and enjoy the moment."

And if William Shatner could luck into his own personal Nexus, what would his life consist of then?

"I would have love and a horse and clean air," he concludes. "I would have innocence and freedom of pain... and a fresh New York bagel."

© 1994 Paramount Pictures. All Rights Reserved. J.D. Graphics Authorized User.

PICARD FIGURES

AVAILABLE EXCLUSIVELY TO STARLOG READERS!

STAR TREK GENERATIONS

ENGAGE $59.95

COMMAND CHAIR $99.95

ADMIRAL $59.95

High quality figures of Jean-Luc Picard, as portrayed by Patrick Stewart. This collection is a limited edition—only 1,000 of each figure will be created!

Made of beautiful 5/8" hardwood, figures are 17" tall and hand-painted in perfect detail. Admiral and Engage figures stand alone; Command Chair sits on its own display stand.

Individually numbered and signed by artist Janet D'Airo.

The Ideal Gift For Every Collector!

PICARD FIGURES

Please indicate quantity being ordered.

___**ADMIRAL** $59.95
___**COMMAND CHAIR** $99.95
___**ENGAGE** $59.95

POSTAGE & HANDLING: 1st Admiral or Engage: $8. Each additional: $4. !st Command Chair: $12. Each additional: $5. Sorry, no foreign orders.

Method of Payment:
❑ Cash ❑ Check ❑ Money Order
❑ Discover ❑ MasterCard ❑ Visa

_____-_____-_____-_____
Account No.

Card Expiration Date:___/___ (Mo./Yr.)

Your Daytime Phone #: (_____)_____

_____
Print Name As It Appears On Your Card

_____
Street

_____
City State Zip

_____
Your Signature

Total enclosed: $_____

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.

STARLOG PRESENTS :

THE OFFICIAL MOVIE MAGAZINES! The Year's Biggest Blockbusters!

Complete "making of..." stories, behind-the-scenes articles, interviews, the story-in-photos—illustrated with exclusive photographs and artwork.

STAR TREK: GENERATIONS
The movie fans have been waiting for! Starring Patrick Stewart and the cast from STAR TREK: THE NEXT GENERATION—PLUS William Shatner, James Doohan and Walter Koenig. Regular Edition $6.95. Special Edition with 3-D Lenticular cover $9.95

STARGATE
A spectacular science fiction adventure that leaps to a world beyond the stars and explains the Great Pyramids of Egypt. Kurt Russell and James Spader star. $4.95

STREET FIGHTER
The Number-One video game is now an action film starring Jean-Claude Van Damme and Raul Julia. $4.95

The complete story of each of these motion pictures is available only in the film's Official Movie Magazine—prepared by the editors of STARLOG magazine and published by Starlog Communications Int., Inc.

© 1994 Paramount Pictures. All Rights Reserved. © 1994 Le Studio Canal Plus (U.S.). All Rights Reserved. © 1994 CapCom. All Rights Reserved.

STAR TREK® GENERATIONS™

STARGATE™

STREET FIGHTER™

OFFICIAL MOVIE MAGAZINES

Please indicate quantity being ordered.

___GENERATIONS Regular Edition $6.95
___GENERATIONS 3-D Lenticular cover $9.95
___STARGATE $4.95
___STREET FIGHTER $4.95

POSTAGE & HANDLING: USA $2. FOREIGN $4.
Canadian residents add 10% sales tax.

Method of Payment:
❑Cash ❑Check ❑Money Order
❑Discover ❑Master Card ❑Visa

_____-_____-_____-_____
Account No.

Card Expiration Date: _____/_____ (Mo./Yr.)

Your Daytime Phone #: (___) _____

Total enclosed: $_____

_____
Print Name As It Appears On Your Card

_____
Street

_____
City State Zip

_____
Your Signature

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

Mulgrew

(continued from page 31)

roles in *Mrs. Columbo*, *Heartbeat* and *Man of the People*. Recently, Mulgrew made her Broadway stage debut in *Black Comedy* with Peter (*Ghostbusters II*) MacNicol and appeared in the film comedy *Camp Nowhere*.

"My favorites have been my theater work, almost all of it," says Mulgrew, reflecting on her credits thus far. "Playing Hedda Gabler was great. Playing Isabella in *Measure for Measure* was marvelous. I liked some of the TV work I've done. I loved playing Joanne Springstein on *Heartbeat*. I was a little dicey with *Mrs. Columbo*. I was a little young, painfully young, actually, to be playing that part. I was only 23. I probably wasn't ready for that.

"The real highlight of acting for me is my absolute love of the craft. I'm one of the very few actors you will probably ever talk to who has awakened every single day of her life and not regretted for one instant that acting was her choice. It has been my passion all my life, and I think that is just a gift from God."

One of her credits of interest to genre fans is *Remo Williams*, an action-adventure based on the *Destroyer* novels by Richard Sapir and Warren Murphy, in which she co-starred opposite Fred Ward as Remo Williams and Joel Grey, behind a convincing layer of makeup, as the soap opera-addicted Korean Sinanju master Chiun. "I liked that. It was fun," says Mulgrew, laughing. "My baby was just born, so I had two little kids at home and I was in Mexico forever filming that. It was a good film, but I wanted it to be better. It was supposed to be the first of a series, but Orion [the studio] didn't know what to do with it and it really wasn't quite good enough to launch a series of films."

And now there is *Voyager*, which means a unique kind of stardom, convention appearances, and all sorts of *Trek*-related paraphernalia—from action figures to posters and from CD-ROM games to key chains—all bearing Mulgrew's image. "I've heard how big all of this is. I'm aware of what previous *Star Trek* actors have experienced," she admits. "I somehow think it won't actually happen until after we premiere. That's good. I need this time. But I'm ready for it. Sure, I'm ready. It'll be big, then at some point, it will end. Hopefully, I will have done the right thing, the best thing, by doing *Voyager*. I'm very excited by it.

"Janeway is the captain and she has everywhere to go as a character. I would like to take her down into the deepest depths of hell and bring her up again. I would like to see her weeping. I would like to see her out of control, but only for a while. I would like to see her make calls that everyone else is opposed to. I would like to see her experience every single shade, color and emotion. All of it.

"And," concludes Kate Mulgrew, "I'm sure she will." ✯

Lambert

(continued from page 49)

pect to see the sequel to *Highlander*, then this is not the movie.' Today, with number three, I can safely say that this *is* the sequel to the first film—it does go back to the original."

Similarly, Lambert here performs some stunts and technical feats that hark back to the original film. "I had to hang some 50 feet high from a kind of bridge in a power plant with huge rolling blades under me," he chuckles. "That was fun! I have no problem with heights. Also, all the sword fighting, jumping from one bridge to another, was enjoyable. It's part of the job. That doesn't mean I'm not afraid or that I'm Superman—I have no intention to be—but it's part of the fun. Oh yeah, we did an amazing battle sequence, Mario and myself, me on a rope and him on a trapeze, and I had to hang from this rope with one hand, obviously scared, and battle at something like 85 feet off the ground between two towers!"

Action Star

It's perhaps thanks to such cinematic feats that many moviegoers think of Lambert primarily as an action star. That doesn't bother him. "I obviously like [the genre] and I always have, from *Raiders of the Lost Ark* to *Terminator*. I love these movies, because they're exciting and fun to watch. Most of the time, they're also fun to shoot, but not always: When you have to re-set for an action sequence, you spend a lot of time waiting either on your chair or in your trailer. I think *Highlander* is a different type of action-adventure movie. It gives you a balance between the action and the acting. It has a sensitive action hero, who knows something about romance and not just explosions."

But Lambert, who made his acting debut in Hugh Hudson's *Greystoke: The Legend of Tarzan, Lord of the Apes* (which he discussed in STARLOG #84), isn't limited to action roles. He has starred in some unusual vehicles; Luc (*The Professional*) Besson's futuristic drama *Subway*; the suspense thriller *Knight Moves*; and the comedy-drama *Max and Jeremy*, directed by Claire Devers, with Philippe Noiret. The movie, about two hit men, shares a thematic unity with the Charles Bronson thriller *The Mechanic*. It has yet to find American distribution.

Lambert has found the time to make a guest appearance on the *Highlander* TV series, which he considers to be not unlike Connery's work in the first two *Highlander* movies. "It was in the vein of the older immortal giving advice to the younger one," he explains. "It was just a couple of days' work and I enjoyed that. But what I didn't like was that they put my face on video boxes to try to sell more and to try to scam the audience into thinking that I was in *all* those episodes. That makes me *furious*."

By contrast, his leading role in Stuart Gordon's futuristic action-adventure flick *Fortress*, while less of a challenge than *Highlander III* in terms of character complexity, delivered exactly what it promised. "It was an exciting movie," he offers. "The concept of the fortress as an underground jail-house of the future, highly computerized with incredible devices, makes escaping and even survival a challenge. How do you fight against a machine that can scan your dreams, so you can't even dream anymore? You're stripped of your humanity unless you're ready to fight against it."

For those anticipating a long-rumored sequel to *Greystoke*, Lambert has few reassuring words. "They've been talking about it for 10 years now," he says, "and the script they sent me was *terrible* and not what I think the sequel should be, if there is one at all—because I don't think they should do a sequel. The movie has incredible qualities, so why touch that? In *Highlander*, you can have fun with sequels, because you get to change centuries, as well as concepts. But what can you do with *Greystoke*? The thing is to start the movie in the jungle and then have him go back to civilization—but we've already done that!"

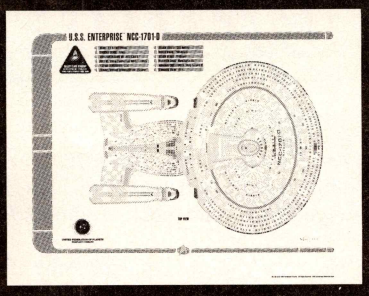
As for *Fortress II*, a script is currently being written and Lambert will make his decision to appear or not based on its merit. In the meantime, he'll make "more than a guest appearance" in *Mortal Kombat*, where he plays "the Connery role of *Highlander I* —the mentor" to, among others, Talisa Soto. The movie is based on the popular video game and will be directed by Britain's Paul Anderson.

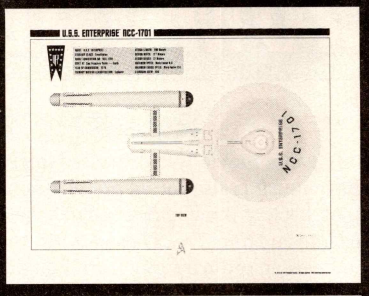
Lambert has just wrapped *The Hunted*, an action movie along the lines of *The Fugitive*, directed by J.F. Lawton, who's better known as the screenwriter of *Pretty Woman* and *Under Siege*. "It's about a businessman who's chased by an assassin and trying to save his life by getting into an environment that he doesn't know—Japan, where he doesn't speak the language and has no friends. He doesn't even know how to use a gun, and now he must utilize skills that he probably didn't know he had. I think in all of us there's this survival instinct that we stop using because we live within the realm of 'civilization,' but we don't lose it. We forget we have it until we face a situation where we must fight back." Joan (*Twin Peaks*) Chen, who plays one of his love interests (he has two) and John (*The Shadow*) Lone co-star.

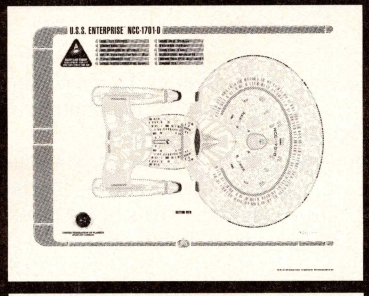
This year, Lambert hopes to make a "romantic movie about cat burglars" that may well remind moviegoers that he can still play a romantic lead. And then there's Neils Gaup's epic story set in Alaska during the Gold Rush.

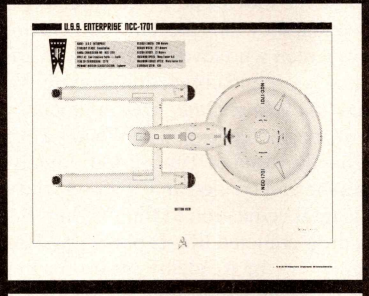
Christopher Lambert doesn't seem to stop working. And he doesn't even find shooting so many films back to back exhausting. "Maybe when I'm 50 I'll slow down," he muses, laughing. "I love working. I don't even consider it work—it's my vacation. It's when I'm *not* working that I'm in hell. I'm constantly trying to do something—acting, producing...because I *have* to do something. It's my way of having fun. These are the moments when I'm most relaxed." ✯

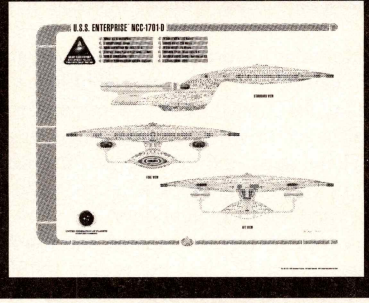
BRAND NEW! FULL-COLOR DRAWINGS OF THE U.S.S. ENTERPRISE™

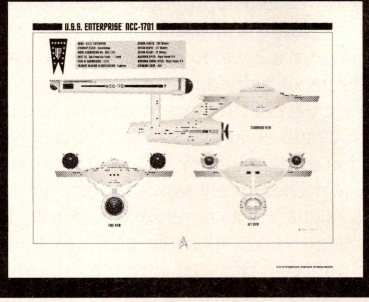












Each ship is a set of three 14" x 18" standard picture frame size lithos

™, ® & © 1994 Paramount Pictures. All Rights Reserved.
MHD Enterprises Authorized User.

Send cash, check or money order payable to:
Starlog Press
475 Park Avenue South
New York, NY 10016

Name _____

Street _____

City/State/Zip _____

$23.95 each plus $3.00 (U.S.) or $6.00 (Canada) shipping & handling. U.S. funds only. Canadian residents must add 10% sales tax.

QUA.	DESCRIPTION	TOTAL
_____	M-001 U.S.S. ENTERPRISE NCC-1701	_____
_____	M-003 U.S.S. ENTERPRISE NCC-1701-D	_____
	Sales tax (Canada only)$	_____
	Total Amount Enclosed: $	_____

Credit card # _ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _

Exp. Date (mo/yr) ___ / ___ Phone (_____) _____

Print name as it appears on card

Your signature

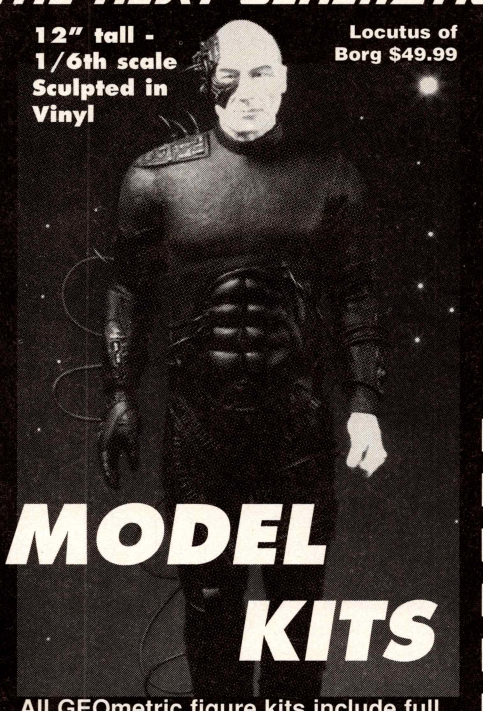
Method of Payment:

❑ Cash ❑ Check ❑ Money Order ❑ Visa ❑ MasterCard ❑ Discover

Allow 4 to 6 weeks for delivery

STAR TREK
THE NEXT GENERATION®

Finest quality model kits



12" tall - 1/6th scale Sculpted in Vinyl

Locutus of Borg $49.99

Lt. Commander Geordi La Forge $59.99

Commander William T. Riker $59.99

Lt. Worf $59.99

Captain Jean-Luc Picard $59.99

Lt. Commander Data $59.99

Counselor Deanna Troi $59.99

MODEL KITS

All GEOmetric figure kits include full color box art and illustrated instruction sheets for suggested painting schemes. Figures are unpainted.

™, ® & © 1993 Paramount Pictures. All Rights Reserved. STAR TREK: THE NEXT GENERATION is a Trademark of Paramount Pictures. GEOmetric Design Authorized User.

STAR TREK: THE NEXT GENERATION® MODEL KITS

Please indicate quantity of each model being ordered.

___La Forge $59.99
___Riker $59.99
___Worf $59.99
___Picard $59.99
___Data $59.99
___Troi $59.99
___Locutus $49.99

POSTAGE & HANDLING: To cover postage and handling, add $4 (FOREIGN: $10) for the first kit and $2 (FOREIGN: $5) for each additional kit. Canadian residents add 10% sales tax.

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of Payment:
❑Cash ❑Check
❑Money Order
❑Discover
❑MasterCard ❑ Visa

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _
Account No.

Card Expiration Date: __ / __ (Mo./Yr.)
Your Daytime Phone #: (___)_____

Print Name As It Appears On Your Card

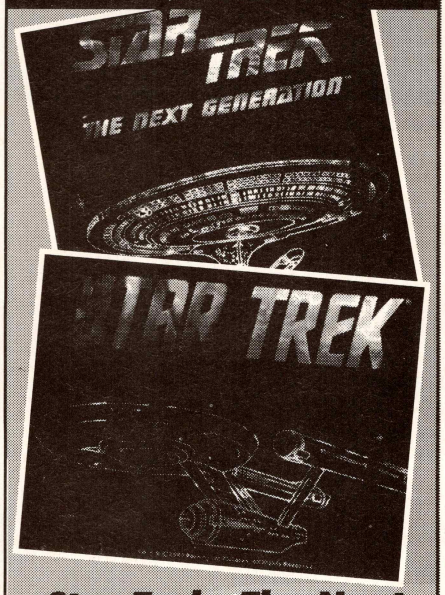
Street

City State Zip

Your Signature
Total enclosed: $ _____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

Star Trek®
HOLOGRAPHIC T-SHIRTS
$21.95 each



Star Trek: The Next Generation T-Shirt
Star Trek T-Shirt

Logo and *Enterprise* in holographic foil on a midnight-black T-shirt. This holographic foil, from Ultragrafix, is the most durable and reflective foil ever produced!

Hanes Beefy T's, 100% cotton, pre-shrunk, come in sizes Medium, Large and Extra-large, and will last a long time when properly cared for. Washing and drying instructions included with each shirt.

™, ® & © 1994 Paramount Pictures. All Rights Reserved.

Star Trek®
HOLOGRAPHIC T-SHIRTS
$21.95 each

Please indicate quantity being ordered.
___Star Trek T-Shirt
Size: M___ L___ XL___
___Next Generation T-Shirt
Size: M___ L___ XL___

POSTAGE & HANDLING: USA only: $3 for 1 or 2, add $2 for each additional. Sorry, we cannot fill foreign orders.

Method of Payment:
❑Cash ❑Check ❑Money Order
❑Discover ❑MasterCard ❑Visa

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _
Account No.
Card Expiration Date: __/___ (Mo./Yr.)
Your Daytime Phone #: (___) _____

_____
Print Name As It Appears On Your Card

_____
Street

_____
City State Zip

_____
Your Signature

Total enclosed: $_____

Send cash, check or money order to:
STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

FROM THE BRIDGE

Recent Heroes

The only genre movie I've discussed lately is *The Shadow* (STARLOG # 209). I did not have much praise for its presentation of a fundamentally flawed hero. Now, let me look back at three recent movies that featured heroes with much to admire: *Ed Wood*, *StarGate* and *Star Trek Generations*.

Ed Wood was an ordinary guy from Poughkeepsie, New York, who gained fame after death because the movies he wrote, directed, usually produced and sometimes starred in were so bad that they have become cult classics. In his first, *Glen or Glenda* (1953), Wood plays a man who loves wearing women's clothing as much as he loves women. It's a strange tale, slow and corny, dramatizing Wood's own secret passion. His most famous movie was *Plan 9 from Outer Space*, proclaimed by some as *the* worst film of all time and the crowning achievement of Wood's Hollywood career.

Under the direction of Tim Burton, Johnny Depp slicked back his hair, grew a pencil-thin moustache and created an Ed Wood whose naive, ever-enthusiastic soul is matched, alas, by his total dedication to filmmaking. Bela Lugosi, in the final years of his lonely, penniless, drug-addicted life, is played by Martin Landau with such rich complexity that he will surely win the Academy Award for Best Supporting Actor. Modestly produced, lovingly nurtured and appropriately released in black and white, it didn't live long in theaters. But it's well worth watching!

This movie is a *hymn to eccentricity* by a director whose work has always celebrated the outer limits of individualism. *Ed Wood* shows that not all unconventional humans are geniuses or great contributors to society, but even the *least* is worth our attention. A ragtag herd of would-be actors and technicians was attracted to Wood by the strange magnetism of his spirit, and they followed him everywhere, apparently feeling that the most dreadful experiences were somehow exhilarating. In this movie, Wood is an unlikely hero whose sad life was nevertheless above and beyond the folks next door.

StarGate also takes us above and beyond familiar existence—to a planet that resembles ancient Egypt. The sets, costumes, makeup and special FX are spectacular, and the symphonic music score sounds like *Lawrence of Arabia* meets *Star Wars*. The story is simple fantasy made awesome. It's complicated and rife with emotional contrivances, but I enjoyed being manipulated!

What grounded the production, and turned me into a willing participant, was the hero, Daniel Jackson. Skillfully played by James Spader, the sneezing academic "dweeb" (as he is derisively called) is intelligent, intense and compassionate. Like all good heroes, he is masterful and, at the same time, vulnerable. Jackson is masterful in his knowledge, but he is vulnerable in the presence of Ra (Jaye Davidson). I feared for Jackson against Ra.

I *never* feared for Captain Picard in *Generations*. He cannot be killed, and we all know it. Captain Kirk, on the other hand, has outlived his usefulness to Paramount, and I knew walking into the theater that he was likely to die heroically—at least *once*, like Spock. Perhaps more.

Let's assume that everyone reading this has seen the movie, so permit me to speak freely about the plot. And plot they've got—quite a lot! The first half of the film boggled me with storylines and set-ups: Kirk's "big bang" disappearance, Data's new emotion chip, Picard's family pain, Guinan's escape from the past, Dr. Soran's obsession to return—and on and on and on.

At last, everything came together—and so did the two captains—but the ending was the weakest part. Two starship captains and one mad scientist are scrambling around the rocks, slugging it out to decide the fate of millions. After such grand earlier scenes, it was a tad petty to end with a fistfight.

Important as the ending is to my enjoyment of fiction, this one didn't ruin the movie for me. *Generations* was a delicious *Star Trek* feast—with a spicy dash of science, a tasty sprinkling of fantasy, a rich scoop of morality and a colorful main course of romantic adventure. As always, none of it would have worked if the characters hadn't worked.

For more than 25 years, the crews of the *Star Trek* Universe have been the dramatizers of Gene Roddenberry's optimistic philosophy. They are symbols—ideals—larger than life. The drama does not come from their weaknesses, but from their strengths.

In *Generations*, the crew, as always, is in fine form. We see them exercise reason and courage—we see battles within them, and we see battles in which they risk their lives to overcome ignorance and evil. It is not only Captains Kirk and Picard who are heroes of this movie—it is Chekov and Scotty and Troi and Riker and Worf and Data and Geordi and Guinan and Dr. Crusher. They are all sterling silver.

We humans forever enjoy seeing them shine, and we also seem to yearn constantly for *new* heroes—even those as peculiar as Ed Wood or as vulnerable as Daniel Jackson. Fortunately, writers frequently add heroes of all kinds to our world. I enjoy the diversity. We can never have too many heroes.

—Kerry O'Quinn

Special Subscription Offer!

HERE'S YOUR OFFICIAL SOURCE FOR THE *NEXT* STAR WARS TRILOGY

Introducing...

STAR WARS GALAXY MAGAZINE.

It's authorized by Lucasfilm, published by Topps and dedicated to bringing you the most accurate and up-to-date details on the new **STAR WARS** movies — Episodes I, II, & III. *But that's not all!*

In addition to the latest movie news, each full-color, quarterly issue is jam packed with the coolest stuff about **STAR WARS**:

- Go behind-the-scenes with companies creating new STAR WARS products
- Enjoy interviews and portfolios featuring today's hottest STAR WARS artists
- Read excerpts of new STAR WARS fiction — before it hits the bookstores
- Check out original comics stories created exclusively by Dark Horse Comics
- Surf the Internet with our online experts and get strategy tips from the video and CD-ROM game designers
- Enter contests and play trivia quizzes to win fantastic prizes & so much more!

SUBSCRIBE & GET EXCULSIVE EXTRA!

Subscriber copies come polybagged with STAR WARS collectibles. Past issues included:

- TOPPS WIDEVISION TRADING CARDS
- SPECTACULAR FOLD-OUT POSTERS
- TOPPS FINEST CHROMIUM CARDS
- LIMITED-EDITION COMICS

Many more fabulous collector's items are planned for upcoming issues. ***Special note:*** This super-value Deluxe Collectors' Edition version is not available on newsstands — it's only offered to subscribers and through comic shops.

ACT NOW!

Subscribe today and save over 10% off the regular price. So, don't miss out on another cutting-edge issue. The fun is just beginning! Let Topps and Lucasfilm deliver the Force right to your door!

CLIP OR COPY

Yes! STAR WARS GALAXY MAGAZINE IS JUST WHAT I'VE BEEN WAITING FOR!

As a one-year subscriber, I will receive 4 quarterly issues of the Deluxe Collectors' Edition version. My check or money order payable to STAR WARS GALAXY MAGAZINE in the amount of **$13.97*** is enclosed. *Please do not send cash. (See below for ordering by credit card.)* PRINT CLEARLY

NAME _____ DATE OF BIRTH _____

ADDRESS _____ APT. #_____

CITY _____ STATE _____ ZIP _____

Charge my credit card: ❑ Visa ❑ MasterCard ❑ American Express ❑ Discover

CARD NO. _____ EXP. DATE _____ (Month/Year)

Signature X _____ (Required on all charge orders)

SEND TO: STAR WARS GALAXY MAGAZINE
Subscription Dept. S-1, P.O. Box 555, Mt. Morris, IL 61054

*Canadian subscriptions $19 plus 7% GST, foreign $26 — in U.S. funds only.

Allow 4-8 weeks for delivery of first issue

MONEY BACK GUARANTEE.

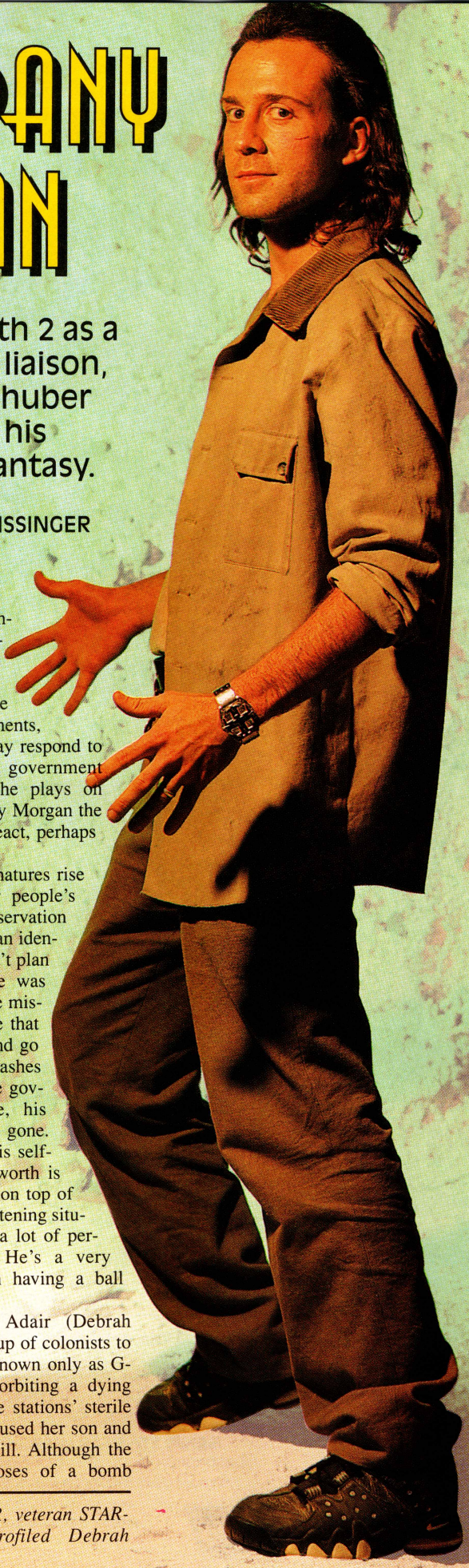
Dept. S-1

STAR WARS ® & © 1994 LUCASFILM LTD. ALL RIGHTS RESERVED. USED UNDER AUTHORIZATION. THE TOPPS COMPANY, INC.

COMPANY MAN

Exploring Earth 2 as a government liaison, John Gegenhuber lives out his childhood fantasy.

By CRAIG W. CHRISSINGER



When all of us crash-land on this planet, people are going to want to see how each of us reacts and handle it," John Gegenhuber comments, discussing how viewers may respond to the sometimes cowardly government liaison, Morgan Martin, he plays on *Earth 2*. "I'm trying to play Morgan the way many people would react, perhaps how I myself would react.

"Some people's better natures rise to the surface, and other people's fears and sense of self-preservation bubble up. I hope people can identify with that. Morgan didn't plan to stay on the planet. He was going to sort of oversee the mission *en route*, check to see that everything is up to code and go home. When the ship crashes and everyone discovers the government was responsible, his power base is immediately gone. The thing that gave him his self-esteem and sense of self-worth is completely vaporized. So, on top of being in this dire, life-threatening situation, he's going through a lot of personal changes as well. He's a very complicated guy and I'm having a ball playing him."

In *Earth 2*, Devon Adair (Debrah Farentino) organizes a group of colonists to travel to a distant planet known only as G-889 from space stations orbiting a dying Earth after discovering the stations' sterile environments may have caused her son and other children to become ill. Although the crew discovers and disposes of a bomb planted on board by the government, the ship still crashes on the frontier world. After encountering the native Terrians, the survivors agree to follow Devon in a futuristic wagon train to their original landing destination—New Pacifica. Along the way, they discover the government knew more about G-889 than was ever revealed to Adair's colony expedition.

Being associated with the government doesn't make Morgan popular with the other survivors, and he must consider his future options. "Once he realizes that the people he worked for, trusted somewhat, served and invested his entire future in were willing to dispose of him for convenience's sake, he certainly has no more allegiance to the government's agenda," Gegenhuber says. "He's left with, 'OK, what are my priorities? Well, it's me and my wife. Those are the two most important things.' He's not a big team player. If it serves the ends of Morgan Martin or Bess Martin—preferably both—then that's what he's going to do. That's the first thought that jumps to his mind."

Since Morgan looks out for himself first, the character has been described by producer Mark Levin (STARLOG #209) as the one most likely to get into trouble. "Morgan is a bumbler because he's impulsive and overreacts to everything," the actor explains. "In many ways, he's just a big, 30-some-odd-year-old baby. He's lucky that Bess is around to keep him in line in some ways. He's really so complicated that he can transform into this little child in private with his wife, and be this pompous sort of person who's very conscious of his image in public. His public and private personas are extremely at odds. It's his impulsiveness that can get him into trouble. He's into immediate gratification, and he doesn't understand altruism, patience and all those kinds of virtues.

"I've referred to him as a Don Knotts character for two reasons. When I first was reading Morgan's lines, I was seeing a lot of Barney Fife [Knotts' character on *The Andy Griffith Show*]. You know, just the way Barney was such a good guy, but he would screw things up miserably. He came off like a pompous ass, but he was really struggling to contribute to his society and do what he thought was right. Of course, he completely went about it in an overreactive way. The other thing, I simply admire Don Knotts. He's one of the great comic geniuses in TV history. The character of Barney was just remarkably complex, and Don has a wonderful gift."

Gegenhuber's character has also been compared to another somewhat cowardly bumbler from SF-TV, Doctor Smith of *Lost in Space*. "In the original character description of Morgan, it said something to the effect that he went to the Doctor Smith School of Space Travel. Well, Jonathan Harris is another guy I've always admired. When I was a kid, *he* was the reason I used to tune in to *Lost in Space*. He was just wonderful, campy and very entertaining. Insofar as his performance was funny, engaging and

---

CRAIG W. CHRISSINGER, veteran STARLOG correspondent, profiled Debrah Farentino in issue #211.

interesting, I hope that, yes, there is a comparison between Morgan and Doctor Smith. I hope we fulfill the same functions in our respective shows. He was brilliant, but I'm not him. We're different guys, with different things to do, and *Earth 2* is a whole different show."

Ocean Polluter

With Morgan Martin seeing himself as superior at times, there are power struggles between Adair, mechanic John Danziger (Clancy Brown) and Martin at some moments. "It was overt in the premiere episode. Morgan has many things stacked up against him, and people don't seem to like him that much. He doesn't have charisma on his side. He has tried to make a few stabs at voicing dissent, but he's generally not heard or just overruled. He resents Devon's assumption of power, although she did save everybody's butt on the spaceship. He sees that she has the group's allegiance, for the most part, and he's going to struggle for that power through underground means.

"In many ways, he feels apart from the rest of the group. He would like to go off by himself, but he also knows that Earth 2 is a dangerous place. There is power and safety within the community, so that's kind of a tension for him. He does feel superior to this group sometimes, but they also are his protection and means of survival. He does isolate himself a lot, spending time brooding in his tent."

"He's not a big team player."

Safety within the group and the protection it offers against the unknown are definitely on Morgan's mind as the planet's native creatures intimidate him. "His reaction is usually one of great dismay and terror. He immediately wants to kill it, whatever it is. Morgan is the great colonial spirit of Western civilization. He goes out there, looks at something and asks himself, 'Can I use it? Yes. Then, I'll take it.' Of the creatures, he thinks, 'It looks different from me. I'll take this thing from this creature.' If the creature puts up a fuss about it, then he shoots it. That's Morgan. He's the great strip miner, the great forest chopper, the great ocean polluter.

"Remember, the first time Morgan encounters the Terrians—these stately, mysterious, very noble creatures—he sees them and they look scary, so he grabs a gun, shoots at them and they just disappear into the dirt. And I say one of my favorite lines so far, something like, 'There you go. You gotta show these things who's boss on this planet.' That was just so juicy and so Morgan and so imperialistic. So, that's Morgan's reaction to the exotic planet and its beings."

While Morgan definitely is a somewhat selfish bumbler, Gegenhuber is unsure whether he can be defined as *Earth 2*'s continuing villain or not. "I wouldn't say he is or isn't the villain," he remarks. "I don't know. I mean, if the piece needs a villain, I'm there and I think Morgan can fit the bill. If you look at all your great villains like Iago and Richard III, they're very complicated,

Photo: Steve Schapiro

Photo: Richard Twarog

Working with his *Earth 2* wife Rebecca Gayheart has made rough location shooting more fun for John Gegenhuber. "We've been having a ball," he says.

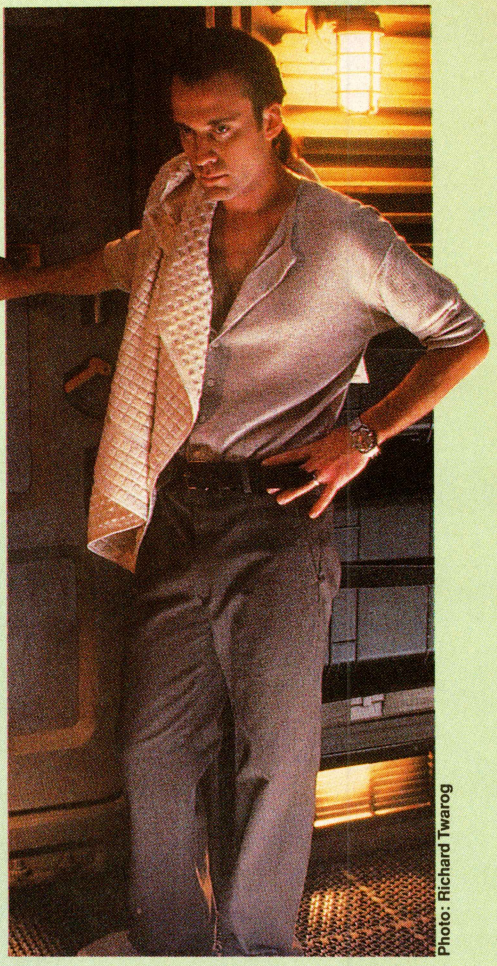


Photo: Richard Twarog

Don Knotts in space? "When I was first reading Morgan's lines, I was seeing a lot of Barney Fife," explains Gegenhuber.

meaty and monomaniacal. They see a thing and they go after it, leaving whatever carnage in their wake. So, yeah, maybe he's a villain. And people like those great villains. Yeah, sure, I'm a villain! What the heck? I'm not sure he's the villain that Gaal, played by Tim Curry, is. He's not quite that ardent and juicily evil."

The calming influence on Morgan's hyperactive personality is his wife, Bess (Rebecca Gayheart), who actually grew up on the original Earth. "This future Earth is a stinking slum. It's just a husk of what it was. Morgan used to travel to Earth on government business, and that's where he met Bess, whose father worked in the mines. He was captured by her beauty. He was from a higher class, and he sort of did a 'Columbus' on her and took this exotic booty from the old world. She's a prize, and I think somewhere in him he feels like he has done her a great service. He probably saw the way she was living and the conditions there on Earth, and thought he was doing this noble thing by taking her away from all that and bringing her up to the pristine, sterile splendor of the space stations. On some levels, he may feel like she owes him something for that, like her endless allegiance. Sometimes he gets it and sometimes he doesn't.

"Bess is calming to Morgan, yet she's also tough. She's a tough, scrappy Earth kid. She's tougher than Morgan knew when he married her. There are times when she coaxes him back into line and times when she smacks him upside the head to get him back on track. Those times when she is stern and takes control of the situation by the sheer force of her own personal strength continue to surprise and somewhat threaten Morgan. Each time it happens, it takes Morgan a little more by surprise. In a few of the episodes we've shot, she really begins to assert her independence and it freaks him out considerably. The writers and producers seem to enjoy how we interact, so we're going to be exploring our relationship and our past."

Portraying a married couple on *Earth 2* means that Gayheart and Gegenhuber spend a great deal of time acting together, which he thoroughly enjoys. "We've been having a ball. Whenever we're waiting—and there is a lot of waiting—we generally wait together. We just prattle and sigh and harrumph. We're very different people. She's relatively young and I'm this old theater warhorse. Rebecca is very strong-willed and she's just who she is. That's what's great about her. We come from different backgrounds. She has been around the world. Hell, I've been to Milwaukee. When I'm around her, I feel like this gin-soaked, tobacco-smoking old duffer telling her stories about my theater days. We're just very different, but we like each other very much. We like each other because of the differences, and it's giving Morgan and Bess this very interesting texture on screen. And Bess does see Morgan very differently than the others, she sees stuff no one else does.

"I love the way SF thrives on big ideas."

Photo: Steve Schapiro

"I know what those guys are going through in those suits," states Gegenhuber, an accomplished puppeteer off-screen.

"It's getting more and more readily possible to sort of know how the other is going to react and to perhaps undercut it and get something really interesting happening. That's a good thing and it's happening all over the show. Folks are getting to know each other."

Forest Chopper

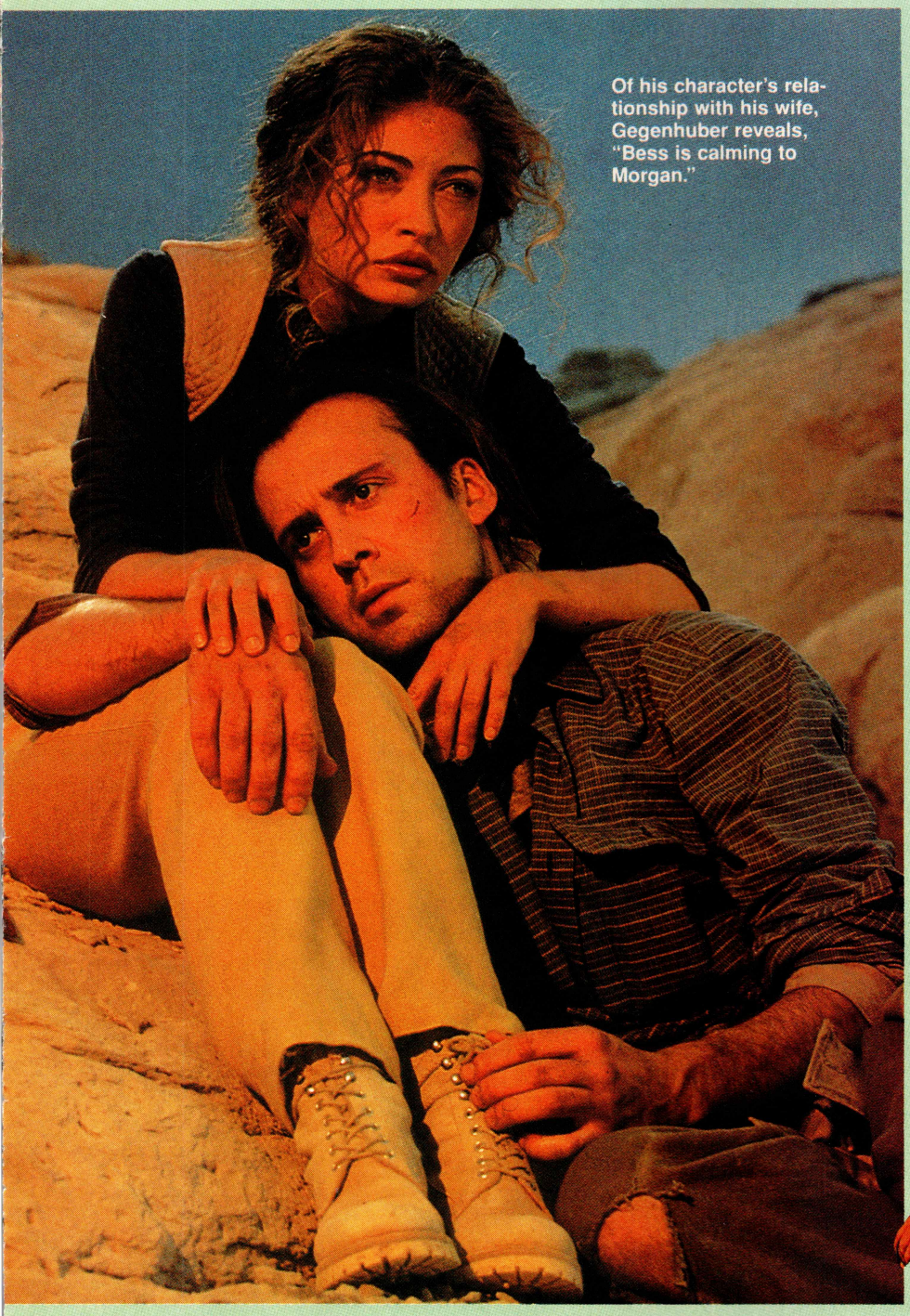
In fact, Gegenhuber sees the mechanics of shooting the episodes as mirroring *Earth 2*'s basic plot. "It was amazing to me how much the circumstances and the plot of the show are like its making," he notes. "We were strangers thrown together on this mission. We were flown from our homes to this very strange, exotic place, and tossed in the middle of the desert. You can't tell the Eden Project wires from the wires of the film equipment. It's like, 'Is that piece of equipment a moviemaking thing or a space-age thing?' Sometimes you can't tell the difference. This group is fantastic. Everybody is right on with what they're doing. It was cast very well. We're all a bunch of strangers who are getting to know each other, and they're all new friends of mine. It's rigorous, hard, difficult, exciting and beautiful. We're all surviving it together and, yes, we *are* living the concept."

Even as the cast and crew are getting to know each other better, the actors also are learning who their characters are. "I'm just so thrilled with the stuff I've been given to do so far," Gegenhuber states. "I'm really honored that somebody thinks I'm actor enough to pull off some of this stuff that they're writing for me. It's all really high-stakes, big-time stuff. Morgan goes from being a quivering child to someone who can get a little nasty and pompous. It's all about him protecting his own image. His personality disorder is so severe that he could be anybody, from Captain Bligh to Casper the Friendly Ghost. We're finding some interesting places for Morgan to go emotionally and psychologically. Because he does have such a multi-faceted personality, we can choose to take him to any number of places. I'm certain that will happen, and I'm looking forward to seeing all that play out."

While looking to the future, Gegenhuber reflects back to the long process of getting hired for the part, a role he wasn't sure about at first. "I went back nine or 10 times for this thing. It took from February to June [1993], going back and forth. I did this very preliminary audition and said, 'I don't think this is right for me, but what the heck. I'll go for it.' And I went in there, read the thing and the casting director said, 'That was very good. We'll be in touch.' OK, a month goes by and I'm called back to meet all these producers. Then, I went back again and again and again. I became real comfortable there and I gave them *pure* Gegenhuber. I decided that was the way to go about it. Sometimes people love it, and sometimes it scares the bejeezus out of them because it's kind of unusual. My approach to things is a little whacked. When I finally got it, boy, what a party. I don't know how I would have reconciled with the gods if I hadn't gotten this part."

In addition to roles in films such as *Rookie of the Year* and TV appearances on shows like *Seinfeld* and *Murphy Brown*, Gegenhuber also is an accomplished puppeteer. "I started doing puppetry professionally in 1988 in Chicago, although I had been doing it ever since I was a kid. My wife and I did some children's shows and eventu-

Photo: Chris Haston Design & Layout: Jim McLernon



Of his character's relationship with his wife, Gegenhuber reveals, "Bess is calming to Morgan."

ally full-scale adult puppet theater. We're still building puppets for theaters and people who need them."

His involvement in puppetry has given him insight into the rigors of *Earth 2*'s creature crew and the nature of film. "I know what these guys are going through in those suits," he comments. "Puppetry is a very uncomfortable thing to do. The guys they have doing this stuff have a lot of patience, are really into it and are really good at it. It's fun to watch them because I know what they're doing and how hard it is. Another thing about puppetry is that it's similar to film in terms of illusion. What you see and don't see is a real integral part of puppetry and film. I find the concept of chopping reality into a little rectangle very interesting. What you opt to show and what you opt not to show are equally important."

Strip Miner

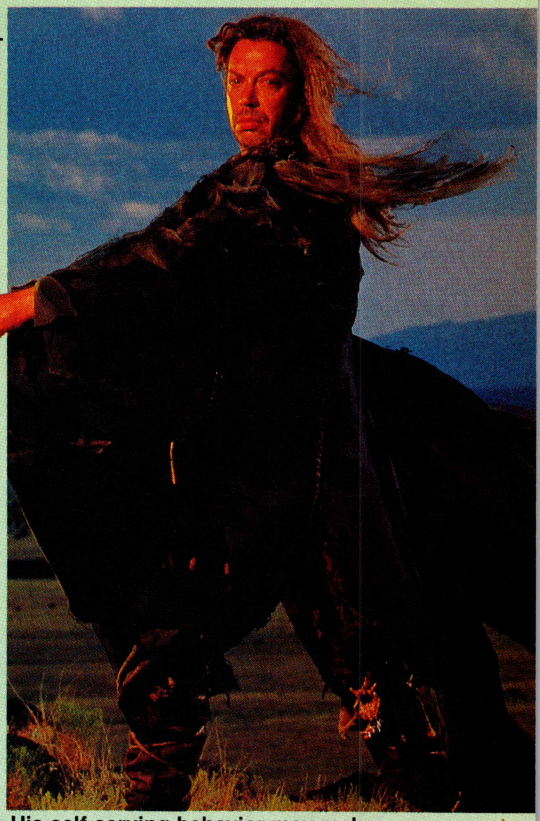
Gegenhuber, who also practices cartooning and sketches designs for his own puppets, has been interested in monsters and imagination since childhood, but he doesn't consider himself a real SF fan. "I loved to watch the monsters," he recalls. "They were a big draw for me. I watched *Lost in Space*, *Land of the Giants*, *Creature Feature*, *Tobor the Great* and others. I remember watching *Voyage to the Bottom of the Sea* and being really bored until the mónster would come up. I still enjoy the ideas that science fiction deals with, and I loved reading Kurt Vonnegut, Ray Bradbury and all the big SF books like *Stranger in a Strange Land*. I've hit all of those more because of the cultural impact they've had. The ideas in them are well-formed.

"I love the way SF thrives on big ideas—the bigger, the better. It seems like the science fact and the science fiction are coming together more and more. Sometimes, it's hard to come up with fiction that's stranger than reality. I have a great deal of respect for SF, but it's not something I'll go after before another form of literature or entertainment."

For a young boy who liked using his imagination and wanted to be an actor, John Gegenhuber's role on *Earth 2* is like a dream come true. "There's a lot of fun in taking a big, futuristic gun and shooting at things," he admits. "When I shot it in the pilot, the guys had rigged up this explosive stuff and it blew the side of the cliff away. Stuff came raining down. I looked at this gun and knew that it really didn't do that, but it was a fulfilled fantasy from when I was just a kid. I got to be in the spaceship when it was crashing, and I had always wanted to do that. That was such a thrill for me. It was like I had finally arrived.

"Literally, these are things I did when I was a little kid in my backyard. I pretended a lot and that was my big activity. I was pretty cheap on my parents' toy budget. These are fantasies that I played out when I was a child. To get the opportunity to do it on TV, make a living at it, having people watch it and have fun doing it was part of my fantasy, too. So, this show really is a dream come true. It's wonderful and I'm very grateful."

Photo: Steve Schapiro



His self-serving behavior may make Morgan Martin a sort of villain on the show, but for sheer nastiness he's easily outclassed by Gaal (Tim Curry).

STAR TREK® GENERATIONS™

CHROMART™

CHROMIUM® PRINTS

1. STAR TREK GENERATIONS

ALSO AVAILABLE:
2. STAR TREK GENERATIONS KLINGON BIRD OF PREY
3. STAR TREK GENERATIONS U.S.S. ENTERPRISE™ NCC-1701-D

ZANART PUBLISHING INC. EST. 1990

TM, ® & © 1994 Paramount Pictures. All Rights Reserved.
STAR TREK is a Registered Trademark of Paramount Pictures.
ChromArt is a trademark of Zanart Publishing Inc.
Chromium is a registered trademark.

ZANART PUBLISHING INC. IS PROUD TO PRESENT A SPECIAL NEW LINE OF STAR TREK GENERATIONS CHROMART CHROMIUM PRINTS. THESE PRINTS REPRODUCE KEY ART FROM THIS HOLIDAY'S MAJOR MOTION PICTURE.

CHOOSE FROM STAR TREK GENERATIONS, KEY ART OF THE U.S.S. ENTERPRISE™ NCC-1701-D WARPING THROUGH THE FINAL FRONTIER; KLINGON BIRD OF PREY, THE AWESOME SHIP OF KLINGONS B'ETOR AND LURSA; AND A SPECIAL CHROMIUM PRINT OF THE NEW U.S.S. ENTERPRISE™ NCC-1701-D AGAINST THE DESTRUCTIVE NEXUS RIBBON.

CHROMART CHROMIUM PRINTS ARE CREATED EXCLUSIVELY BY ZANART PUBLISHING. EACH CHROMIUM PRINT IS DEVELOPED WITH THE LATEST PATENTED TECHNOLOGY UTILIZING PLASTIC, FOILING AND ETCHING TO GIVE THE ILLUSION OF DEPTH ON A TWO-DIMENSIONAL SURFACE. MEASURING APPROXIMATELY 8"X10", EACH PRINT COMES MATTED 11"X14". OFFICIALLY LICENSED WITH PARAMOUNT PICTURES, A CERTIFICATE OF AUTHENTICITY IS INCLUDED.

WITNESS THE HISTORIC MEETING OF CAPTAIN KIRK AND CAPTAIN PICARD THIS HOLIDAY SEASON BY STEPPING INTO THE FINAL FRONTIER WITH THESE EXCITING CHROMIUM PRINTS. READY FOR FRAMING, THESE PRINTS MAKE A UNIQUE GIFT FOR FRIENDS OR A SPECIAL COLLECTIBLE FOR YOURSELF!

Send coupon or copy to: STARLOG PRESS, 475 PARK AVENUE SOUTH, NY, NY 10016

NAME: . . . . . .

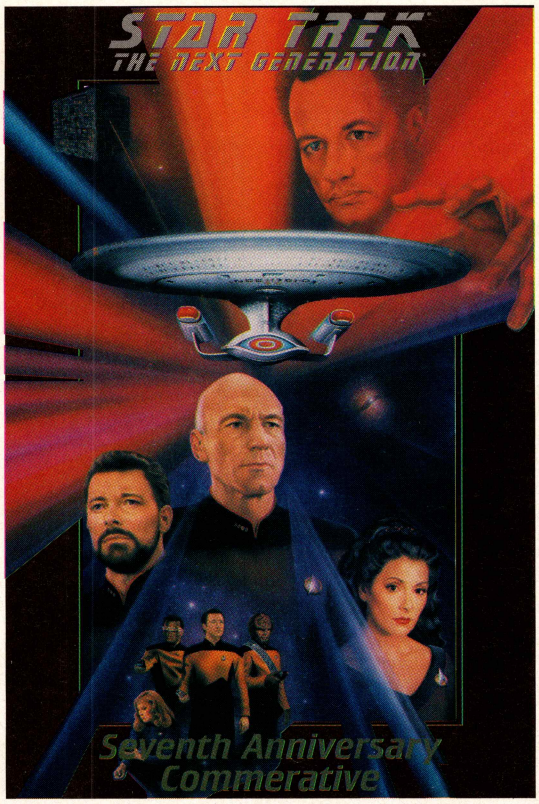
ADDRESS: . . . . . .

CITY . . . . . STATE . . . . . ZIP . . . . .

SEND CHECK OR MONEY ORDER MADE PAYABLE TO STARLOG PRESS.

	QTY	EACH	PRICE
1. STAR TREK GENERATIONS		$11.99	
also available (not shown):			
2. STAR TREK GENERATIONS KLINGON BIRD OF PREY		$11.99	
3. STAR TREK GENERATIONS U.S.S. ENTERPRISE™ NCC-1701-D		$11.99	
4. STAR TREK GENERATIONS COLLECTION : 1, 2 AND 3		$32.99	
		Subtotal	
		Sales Tax (California residents only, add 8.25%)	
		Ship/Hand.*	
		TOTAL	

*For delivery in the continental U.S. add $4.50 each item; overseas delivery add $10.00 each item. All paid orders delivered in 30 days.



Seventh Anniversary Commemorative Collection

BY SONIA HILLIOS

Seven years ago, sparked by the unequaled devotion of Star Trek fans everywhere. Paramount Pictures and Gene Roddenberry launched *Star Trek: The Next Generation* — thus continuing the voyages of the Starship Enterprise. This bold adventure has proven to be more than a worthy successor to the original series.

In recognition of seven stellar years, StarStruck Corporation — an official Paramount licensee — proudly presents two *Star Trek: The Next Generation* posters. Created by renowned Star Trek artist Sonia Hillios, the "Commemorative Collection" is a stunningly beautiful tribute to The Next Generation's seventh and final season.

Join us in celebrating this milestone by proudly displaying your Seventh Anniversary Commemorative posters. Don't wait! These posters are certain to become collector's items.

These fine art posters are produced on acid-free cover stock of museum archival quality and reproduced to the highest standards. Each print is a 20 x 30" size, suitable for standard size framing.

Item # 1025
"7th Anniversary Commemorative"
by Sonia Hillios
The Poster Edition
Size of Edition: Open
Size: 20 x 30"
Price: $19.95

Item # 1026
"Space: The Final Frontier"
by Sonia Hillios
The Poster Edition
Size of Edition: Open
Size: 20 x 30"
Price: $19.95

STARLOG PRESS 475 PARK AVENUE SOUTH, NY, NY 10016 — SEND CHECK OR MONEY ORDER PAYABLE TO STARLOG

Please send me: _____ Item # 1025 @ $19.95(US) ea • Please send me: _____ Item # 1026 @ $19.95(US) ea

Postage & Handling: add $5.00 for each poster ordered. Please allow 3-4 weeks for delivery.
Total Enclosed: $ _____ (Canadian Residents please add 10% Sales Tax)
Method of Payment: ❑ Check ❑ Money Order ❑ Visa ❑ Mastercard ❑ Amex ❑ Discover
Please charge my credit card as follows:
Account Number: _ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _ Expiration Date: _____
Name: _____ Daytime Phone: _____
Street Address: _____
City: _____ State: _____ Zip: _____
Signature: _____

™,®,© 1994 Paramount Pictures. All Rights Reserved. Star Trek and related marks are Trademarks of Paramount Pictures. StarStruck Authorized User.

LINER NOTES

It seems somehow remarkable. After years in the wilderness, subsisting on whatever few genre series the television gods might throw our way, we are now in a time of plenty.

In all those decades of sitcoms, cop shows, doctors, lawyers, cowboys and Indian chiefs, there were, of course, comparatively few astronauts, aliens and time travelers. And fewer still—once broadcast—ever lasted more than two or three years.

And how many shows reached at least four years? Not that many. *The Twilight Zone*. *Doctor Who*. *Voyage to the Bottom of the Sea*. *The Wild Wild West*. *The Man from U.N.C.L.E*. *Quantum Leap*. *The Next Generation*. And a few others. Yet, countless clueless cop shows and mindless sitcoms have routinely clocked in three- or four- or more-year runs.

Well, that disparity doesn't matter anymore. It no longer concerns me that *Full House*, *Family Matters* and *Hunter*—to name three—actually entertained the American public. (Well, it *does* concern me, it just doesn't *annoy* me anymore—and perhaps "entertain" is too strong a word).

Why? Because the science fiction universe now boasts enough series to shake two sticks at—as opposed to the quarter staff (or the buck-and-a-quarter staff) we used to need. Think of it.

The six networks are showcasing all types of fantasies: NBC has *Earth 2* and *seaQuest*; ABC, *Lois & Clark* (although its publicists think it's only a romantic comedy-drama); CBS, nothing (for now). Fox, of course, airs *The X-Files*, *M.A.N.T.I.S.*, the expurgated *Tales from the Crypt* and *The Simpsons* (whose frequent genre references make it SF-friendly at least). And Fox has a number of promising genre shows in the works—*Doctor Who*, *Sliders*, *Space* and *Nick Fury, Agent of S.H.I.E.L.D.*

Although the new Warner Network hasn't fielded any genre entries, the rival United Paramount Network has launched with *Star Trek: Voyager* as its flagship.

On cable, there's the uncensored *Tales from the Crypt* and *Cosmic Slop* (HBO), the *Outer Limits* revival (beginning next month on Showtime), *TekWar* the series (USA), *Ocean Girl* (Disney) and *Weird Science* (USA).

And airing weekly in syndication are *Deep Space Nine*, *Babylon 5*, *Highlander*, *Forever Knight*, *Space Precinct*, *Hercules* and (for awhile) *RoboCop*.

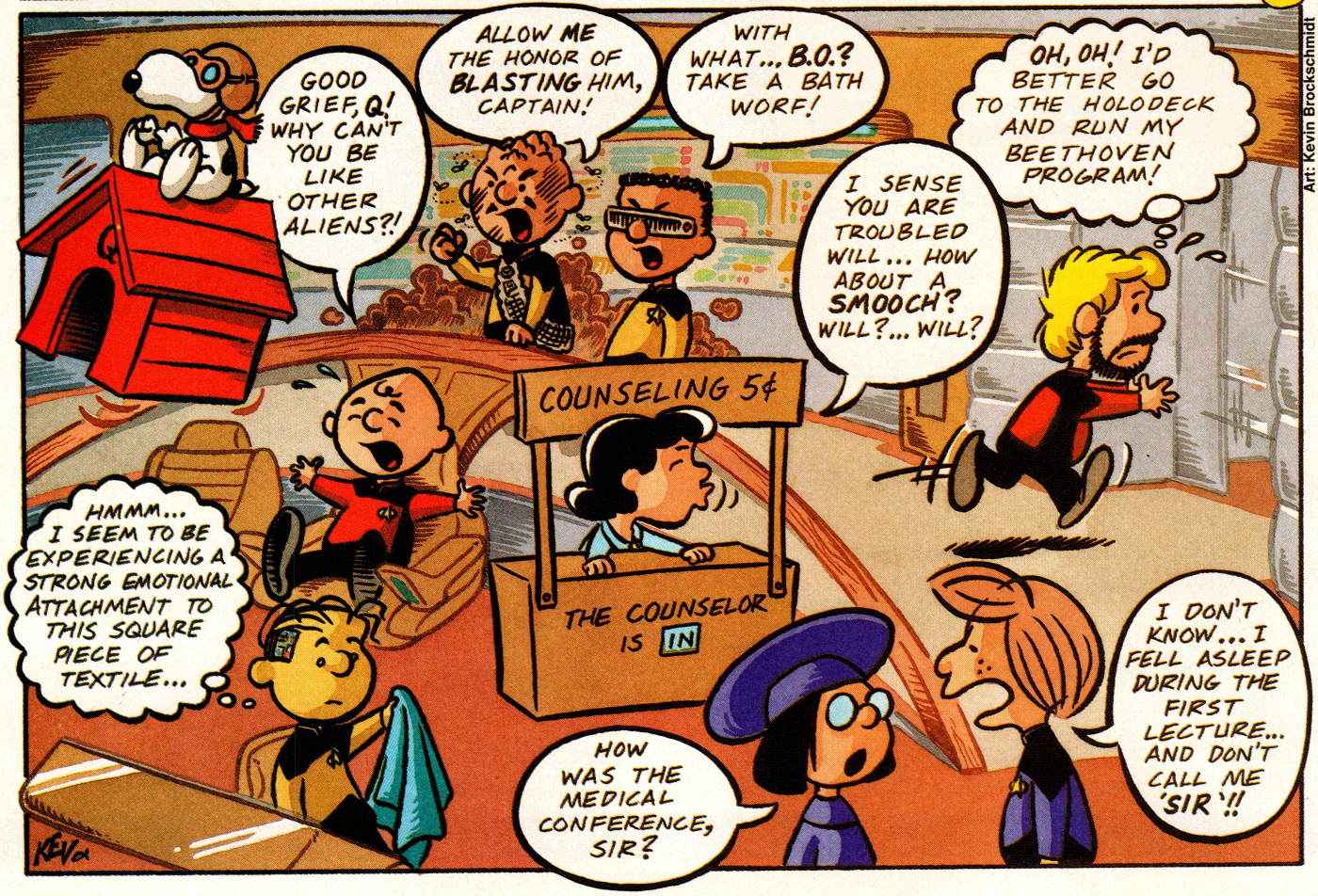
All of this new stuff goes on while almost all of the old is in reruns in syndication and on cable (notably USA, Nickelodeon, TNT, Bravo, FX and Sci-Fi).

It's a virtual reality feast of SF & fantasy. Sure, the quality may waver and certainly not everything on the menu suits every fan's tastes. But here's the important thing: We always used to complain there wasn't enough SF and fantasy on television. Well, we can't say *that* anymore.

—David McDonnell/Editor (December 1994)

The STARLOG Line-Up on sale now: The Official Movie Magazine showcasing **STREET FIGHTER** takes an inside look at that film…**FANGORIA #140** travels to the set of Clive Barker's *Lord of Illusions*…**GOREZONE SPECIAL: TALES FROM THE CRYPT** chronicles the horror legend from EC Comics to TV series, cartoons & movies…**STAR TREK: DEEP SPACE NINE #10** shapeshifts with Rene Auberjonois (and a special *U.S.S. Defiant* poster)…**COMICS SCENE #49** offers previews of the movie projects based on Marvel Comics' *Blade*, *Ghost Rider*, *Dr. Strange* and *Luke Cage*…**STAR TREK: VOYAGER #1** premieres as an all-new, all-color official magazine with a special behind-the-scenes view of the "Caretaker" pilot…**STARLOG PLATINUM EDITION #6** (on sale February 14) features interviews with Brent Spiner and *StarGate* director Roland Emmerich…and look for **STARLOG #212** everywhere March 2.

STAR TREK: The Peanuts Gang



Art: Kevin Brockschmidt

STAR TREK

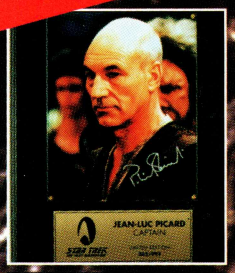
AUTOGRAPHED PLAQUES

Autographed Photo Plaques, featuring a personally autographed 8" x 10" portrait of one of the *STAR TREK* stars, will make a handsome addition to your bedroom or TV room.

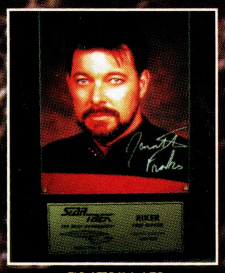
The autographed color portrait is protected by clear plastic and mounted on a wood plaque with black marble finish. Below the portrait are two nameplates—the first carrying the name of the character portrayed by the star and illustrated with a laser etching of the appropriate *Enterprise*; the second showing the logo of either *STAR TREK: THE NEXT GENERATION*, *DEEP SPACE NINE*, the 25th Anniversary of the *STAR TREK* series or *STAR TREK VI*.

Available only in this Limited Edition of 2,500, these plaques are numbered and come with a certificate of authenticity, guaranteeing that the signature is genuine. Overall size is 12" x 15".

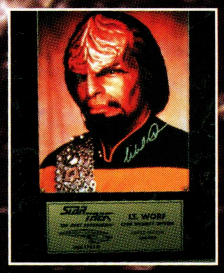
TM, ® & ©, 1993 PARAMOUNT PICTURES ALL RIGHTS RESERVED. STAR TREK® is a registered trademark of Paramount Pictures. Starlog authorized user



C04S07ADX
Patrick Stewart (Captain Picard) Ltd. Edition of 995 $150.00

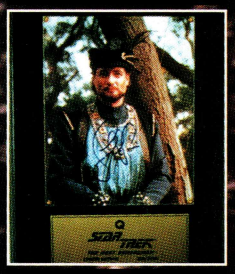


C04F05AAX
Jonathan Frakes (Commander Riker) Ltd. Edition of 950 $130.00



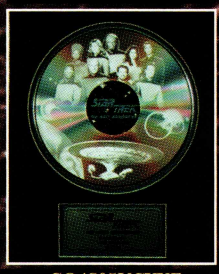
C04D05ABX
Michael Dorn (Lieutenant Worf) Ltd. Edition of 950 $130.00

C04S15AAX
Marina Sirtis (Counselor Troi) Ltd. Edition of 950 $130.00

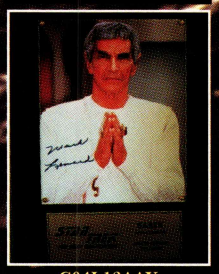


C04S05ACXXX
John de Lancie (Q) Ltd. Edition of 2,500 $130.00

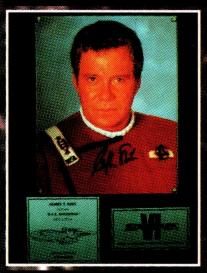
CO4S05AEX
Star Trek: The Next Generation Autographed Crew Ltd. Edition of 2,500 $480.00



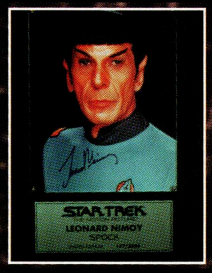
CO4S05UCXXF
Star Trek: The Next Generation Silver Framed Laserdisc Unsigned Ltd. Editionof 5,000 $160.00



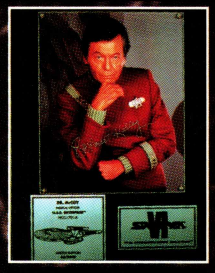
C04L13AAX
Mark Lenard (Ambassador Sarek) Ltd. Edition of 2,500 $70.00



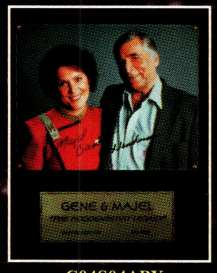
C04S01ACXXX
William Shatner (Captain Kirk) Ltd. Edition of 2,500 $150.00



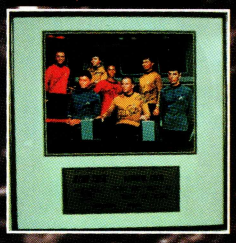
C04NO3AAX
Leonard Nimoy (Mr. Spock) Ltd. Edition of 2,500 $150.00



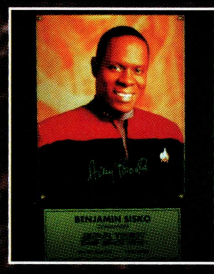
C04K01ABXXX
DeForest Kelley (Dr. McCoy) Ltd. Edition of 2,500 $150.00



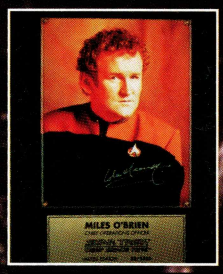
C04S04ABX
The Roddenberry Photo Plaque Autographed by Majel Barrett Ltd. Edition of 2,500 $90.00



C04S04ADX
Star Trek (Original Series) Autographed Crew Ltd. Edition of 2,500 $600.00



C04S21AAX
Avery Brooks (Commander Sisko) Ltd. Edition of 2,500 $130.00



C04M12AAXXX
Colm Meaney (Miles O'Brien) Ltd. Edition of 2,500 $120.00

C04S22AAXXX
Armin Shimerman (Quark) Ltd. Edition of 2,500 $120.00

STAR TREK®
AUTOGRAPHED PLAQUES

Postage & Handling: Within Continental U.S. - U.P.S. Ground $8.00 per order, Canada, Standard Air $15.00 per order. Overseas - Standard Air $60.00 per order.

Method of Payment: ❑ ***Cash*** ❑ ***Check*** ❑ ***Money Order*** ❑ ***Visa*** ❑ ***MasterCard*** ❑ ***Discover***

Send Cash, Check or Money Order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016-1689

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _

Account No.

Card Expiration Date: __/__ ***(Mo./Yr.)*** ***Your Daytime Phone #:*** (___)_____

Print Your Name As It Appears On Your Card

Street

City ***State*** ***Zip***

Your Signature

Total Enclosed:_____

If you do not want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.

Please indicate quantity being ordered.

STAR TREK: THE NEXT GENERATION

___ CO4S05AEX Crew $480.00
___ CO4S05UCXXF Silver Framed Laser disc (unsigned) $160.00
___ C04S07ADX Patrick Stewart (Captain Picard) $150.00
___ C04F05AAX Jonathan Frakes (Commander Riker) $130.00
___ C04S05ACXXX John de Lancie (Q) $130.00
___ C04D05ABX Michael Dorn (Lieutenant Worf) $130.00
___ C04S15AAX Marina Sirtis (Counselor Troi) $130.00
___ C04L13AAX Mark Lenard (Ambassador Sarek) $70.00

STAR TREK (Original Series)

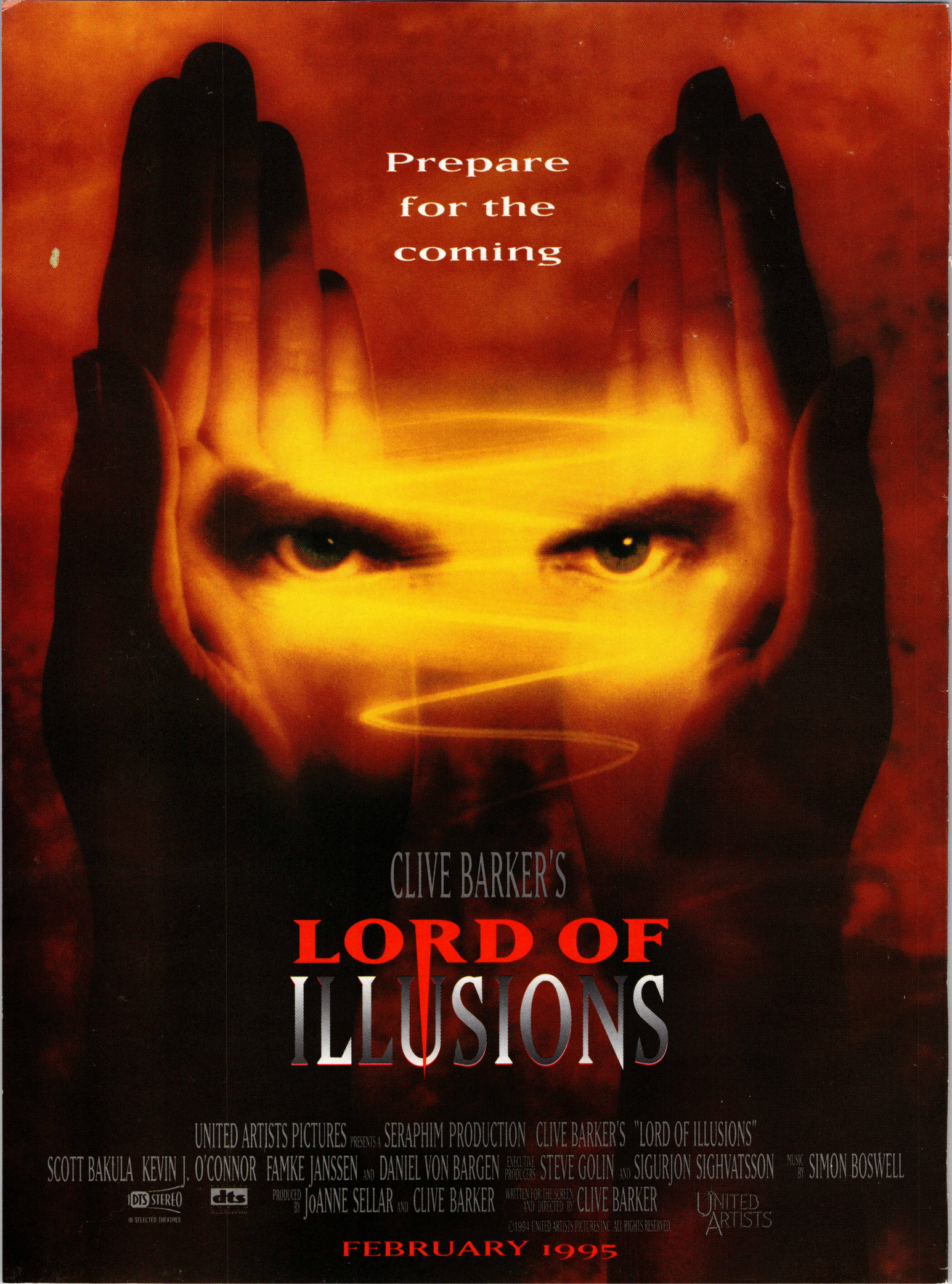
___ C04S04ADX Crew $600.00
___ C04S04ABX The Roddenberry Photo Plaque Autographed by Majel $90.00
___ C04K01ABXXX DeForest Kelley (Dr. McCoy) $150.00
___ C04S01ACXXX William Shatner (Captain Kirk) $150.00
___ C04NO3AAX Leonard Nimoy (Mr. Spock) $150.00

STAR TREK: DEEP SPACE NINE

____ C04S21AAX Avery Brooks (Commander Sisko) $130.00
___ C04S22AAXXX Armin Shimerman (Quark) $120.00
___ C04M12AAXXX Colm Meaney (Miles O'Brien) $120.00

ALSO AVAILABLE, BUT NOT SHOWN.

___ C04F26AAX Michelle Forbes (Ensign Ro Laren) $70.00
___ C04C13AAX Denise Crosby (Lieutenant Tasha Yar) $98.00
___ C04M03AAXXX Ricardo Montalban (Khan) $130.00
___ C06S04UAF Star Trek (Original Series) Crew Framed Lithograph (Unsigned) $100.00
___ C04S04UGXXF Silver Anniversary Silver Framed Laser disc (Unsigned) $160.00


Prepare
for the
coming
CLIVE BARKER'S
LORD OF
ILLUSIONS
UNITED ARTISTS PICTURES PRESENTS A SERAPHIM PRODUCTION CLIVE BARKER'S "LORD OF ILLUSIONS"
SCOTT BAKULA KEVIN J. O'CONNOR FAMKE JANSSEN AND DANIEL VON BARGEN EXECUTIVE PRODUCERS STEVE GOLIN AND SIGURJON SIGHVATSSON MUSIC BY SIMON BOSWELL
DTS STEREO
IN SELECTED THEATRES
dts
PRODUCED BY JOANNE SELLAR AND CLIVE BARKER WRITTEN FOR THE SCREEN AND DIRECTED BY CLIVE BARKER
UNITED ARTISTS
©1994 UNITED ARTISTS PICTURES INC. ALL RIGHTS RESERVED
FEBRUARY 1995